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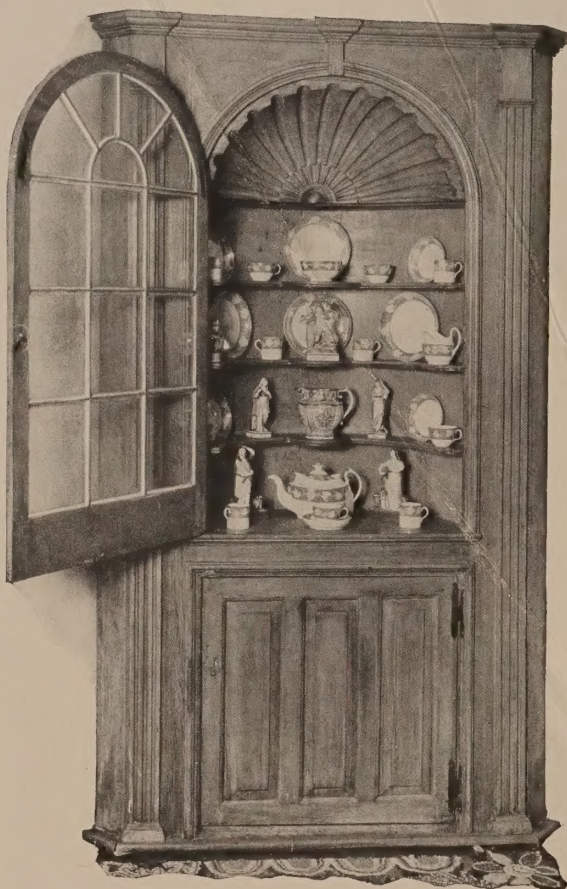


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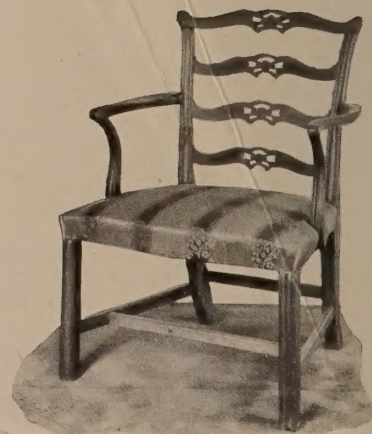
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OCTOBER

1927

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The cover is a polychrome wood statue of St. Martin, Franconian, about 1500. Courtesy of P. Jackson Higgs.

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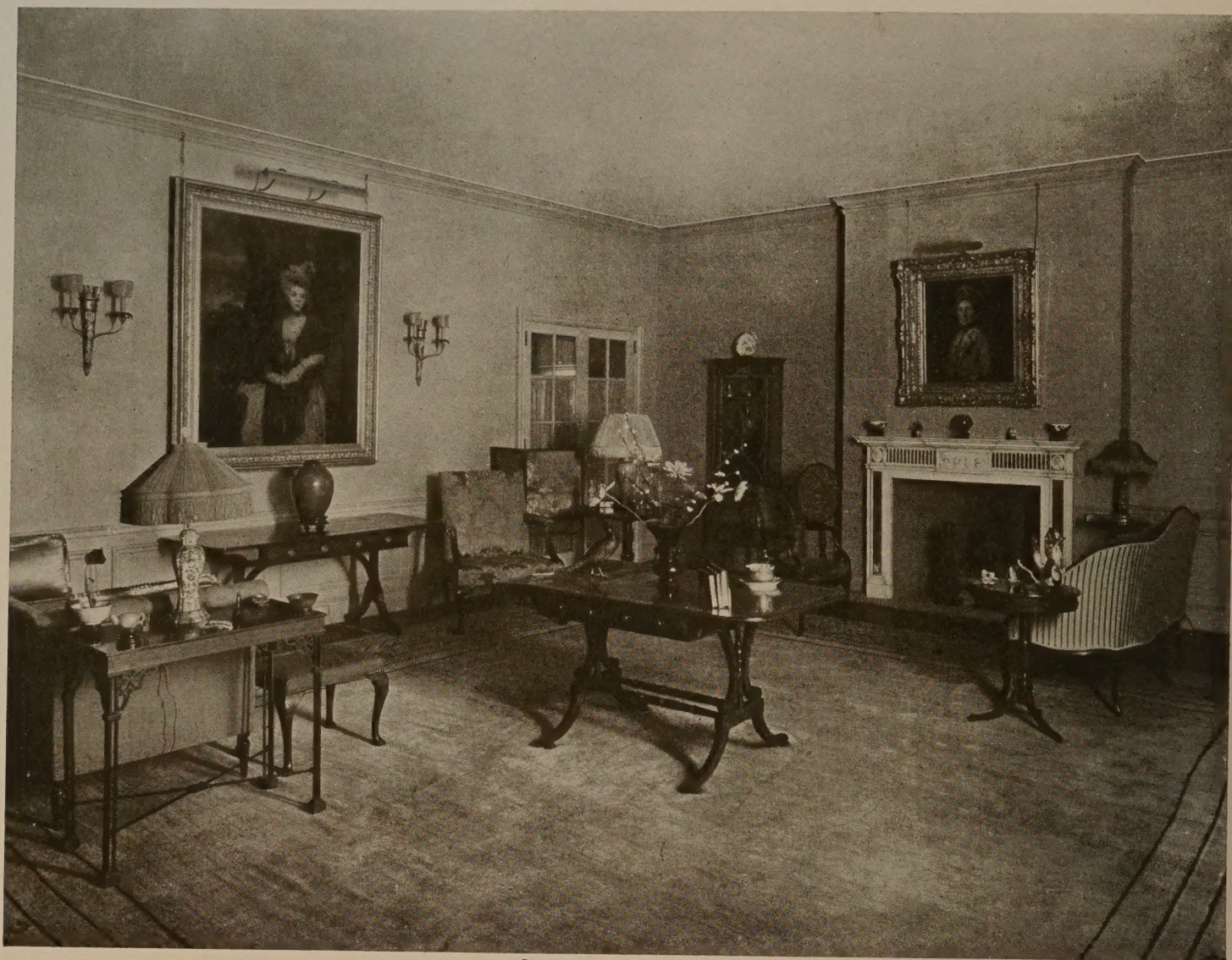
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OBJECTS OF ART FOR THE HOME

BY JOHN B. TRIMMER

AMONG the noteworthy changes which have appeared in the furnishing of present day homes is that which manifests itself in the employment of eighteenth century English furniture. Many of our prominent interior decorators are advising their clients to adopt pieces of this period particularly in connection with living-rooms. And that quiet dignity which is ensured from woodwork in the manner of Chippendale or the makers of the Adam school is an outstanding characteristic in the room executed by Buchwalter, Inc., and illustrated herewith. The mantel represents the more subdued Adam type with the center classical panel and the paterae surmounting the pilasters, and while in the setting there are evidences of Oriental motifs in the Chinese Chippendale table at the end of the Chesterfield, this with the use of suitable porcelain adds that colorful effect, so charming if treated with that restraint evident in the present instance. The uses to which sofa tables may be placed are almost innumerable, for so graceful are the lines of these pieces that the decorative qualities permit their employment in any room. Equally useful as a desk, center table, card table or even as a dressing-table, they have of recent years entirely lost their original meaning and the discovery of their charm as important pieces of moveable woodwork has resulted in their becoming increasingly difficult to procure. In fact it is but a few years since, when they could be purchased for as many shillings as they now realize in pounds and at the present time it is by no means easy to find good examples. The small oval screen shown in the room

is an attractive addition and it is interesting to recall that these were at one time used by Georgian ladies to protect their faces from the heat of the fire, while the armchair nearby follows the lines adapted by the brothers Adam and which also shows the influence of the French *bégère*. It is probably one of the most comfortable of what might be termed the upright types, being in every way different to the less formal Chippendale seat with the rectangular back and open elbow rests, supported on cabriole legs. In fact such an interior reveals the adaptability of pieces by various designers of the late eighteenth century and also that it is by no means necessary to follow one particular style.

EVEN if we have reason to and if we do decry the lack of æstheticism in the silver art since the Georgian days and even if objection is raised to the unnecessary massiveness of many modern pieces, this period in the history of silversmithing was by no means the only one in which this lavishness appeared. That in former eras when a similar desire for the display of wealth manifested itself there is undoubtedly a greater artistry in the designs must of course be admitted; but we have but to examine that epoch after the arrival of the Huguenot craftsmen to England to find a gradual but always increasing use of extravagant forms and the employment of an unnecessary amount of metal. This excessive ornateness seems to have reached its height during the early part of the eighteenth century when

(Continued on page 14)

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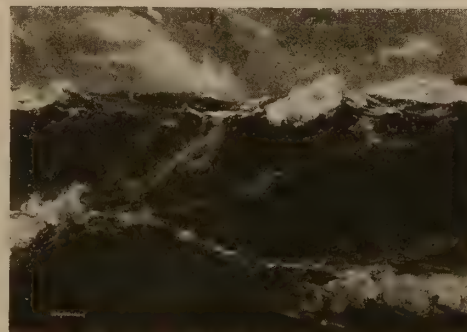
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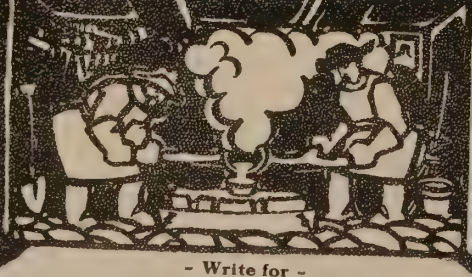


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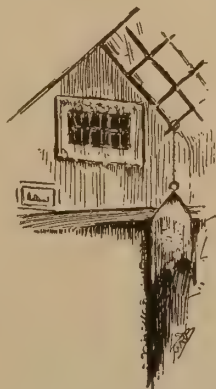
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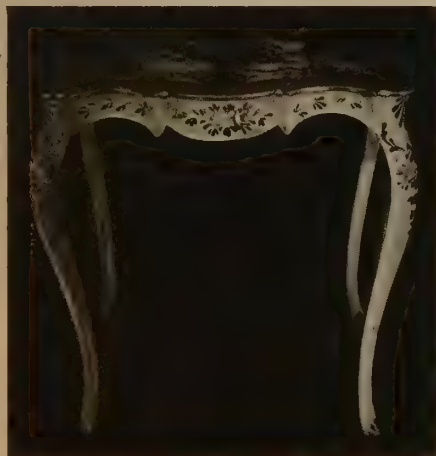
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(Continued from page 10)

much of the ceremonial plate often assumed unpleasing gorgeousness. And curiously enough such pieces were usually in use in the houses of the English nobles as was the case with the extraordinary conception dated 1780 and owned by the Duke of Rutland. This particular example was a centerpiece, the lower dish of which was supported by four large sea-horses, while on this are four dolphins, these in turn supporting a cistern the lid of which is surmounted by a seated figure of Neptune holding a huge trident. This use of sea-horses and conchological forms was particularly popular and in many instances these were adapted with that restraint which is so essential to attain beauty. And the more modified employment of these at this period when large pieces of silver were popular is evident in the shell fruit basket, which was acquired by Schmidt and Company from the collection of the Duke of Cumberland after this extensive assembly of Georgian silver plate was brought back to England from Germany after the war. For of course this Duke who was also Duke of Brunswick, was deprived of his English title owing to his failure to espouse the Allied cause during the World War. The piece



Courtesy of Schmidt and Company

SHELL FRUIT BASKET FORMERLY OWNED BY THE DUKE OF CUMBERLAND

illustrated is of further interest in that in addition to representing the more beautiful styles of the extravagant rococo period, it is of pure unalloyed silver. In fact several of the pieces which composed this royal collection, for such it originally was, having for generations belonged to the Hanoverian kings of England, were made of virgin silver, which is a further evidence of the extravagance which at one time prevailed at the court.

IN the selection of Spanish furniture due regard of course must be given to its immediate surroundings, for much of it is of that somewhat massive nature as to be

unsuitable for other than large rooms. But where such a room is available considerable dignity is afforded by the use of this splendid woodwork. And an example of the fine workmanship which is found with early Spanish furniture is the accompanying table, which was imported by Daniel Farr, who at various times procures some particularly excellent specimens of this and other crafts from that country. The turning of the legs of the table fully illustrates the decorative effect achieved by this method of fashioning supports, while the vine motif evidences the skill of the Spanish carver.



Courtesy of Daniel H. Farr

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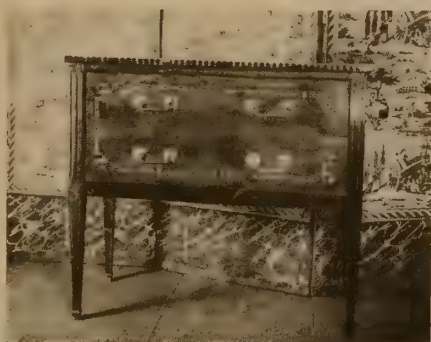


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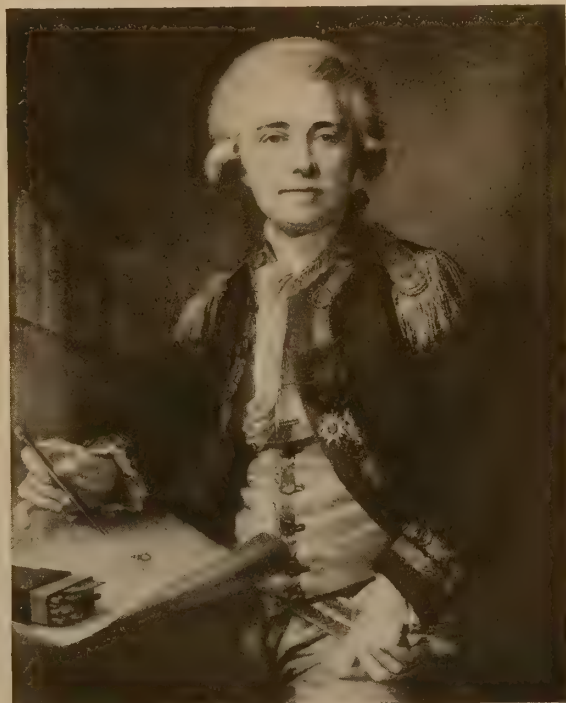
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PORTRAIT OF MRS. ELIZABETH HAYTHORNE, BY GEORGE ROMNEY

According to the very precise records kept by Romney he began painting this portrait on April 1, 1791, this being followed by seven sittings in that month and the following May. The framed canvas was then sent to Mr. Haythorne in Bristol in July. The portrait has remained in the family since that time and before coming to America was last in the possession of Lady Cunyngham, a great grandniece of Mrs. Haythorne. It was exhibited in the famous Romney exhibition held in the Grafton Gallery, London, in the season of 1900-1901

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OCTOBER, 1927

A COLLECTION OF RARE GOTHIC WOOD-CARVINGS

BY MALCOLM VAUGHAN

THE FOREMOST COLLECTION OF WOODS IN THIS COUNTRY, A GROUP OF A HUNDRED DISTINGUISHED PIECES, IS PRIVATELY OWNED BY DR. JOHN E. STILLWELL

PART I

GOthic genius brought into being a new and glorious architecture; it created the art of stained glass; and lifted to unprecedented heights the ancient knowledge of carving wood. From remotest ages the decoration of wood has been prominently practised. But not until the Gothic period did the craft become a fine art. When in the fifteenth century this art achieved wood-sculptures which were profoundly noble, it had reached its zenith. Since that time, despite numerous attempts in various countries, wood-carving has dropped away and declined. As a major art it will probably never live again.

Of notable Gothic woods, comparatively few examples are to-day extant outside the churches and princely chapels which they originally adorned. The supreme collection—brought together by the illustrious savant, Dr. Bode—is at the Kaiser Friedrich Museum, Berlin. In America the foremost collection is privately owned by Dr. John E. Stillwell of New York City. Many of his specimens rank with the best in Berlin. This American group, gathered by a connoisseur without agents or intermediary aid, numbers upward of a hundred distinguished pieces. It ranges from the twelfth century to the middle of the seventeenth and principally consists of fifteenth century German Gothic statues and pictorial panels, including examples by Hans Multscher, Veit Stoss, George Serling, Hans Leinberger, Tilmann Riemenschneider and their contemporaries.

Wood, because of its fragility and its vexatious texture or graining, is far more difficult to carve than marble. The peculiar character of the material dominates and defines the artist's every step, from the first quick

dream in his brain to the last laborious turn of his wrist. A slight miscalculation or mishap may cause large ruin. Yet when the Gothic wood-sculptor had ended his delicate task, his work was promptly polychromed and much of his exquisite cutting and shaping was thus hidden from view. There was no art for art's sake during the Middle Ages. Art was for the sake of the church; a proud but humble handmaid serving religion. In the dusk of cathedrals, saints had to be brightly tinted to catch the corrupt eye of sinners. Accordingly, wood statues were polychromed. And if the colors were often so excessively brave that they were really garish, we must not forget how very dull some sinners can become. Modernly, of course, Gothic wood-sculptures which still retain traces of their original chomes are extremely infrequent. Several such pieces, gentle as old paintings, may be seen in the Stillwell gallery. Their once too vivid reds and blues and golds have been softened by time into a tender harmony. No tint remains on other pieces save the natural hue of the tree—oak, linden, walnut, box, pear—from which they came. Amid these latter examples we of this generation may thus delight in beauty that was to many generations veiled.

Among the specimens in this rarest of American collections, the earliest is a Madonna and Child of twelfth century French workmanship. Artistically it is typical of its time. (Cf. Walter Josephi: *Die Werke Plastischer Kunst in Germanischen National Museum, Nürnberg*; p. 102; No. 205 and 206. Cf. Catalogue of the Kann Sale; No. 128. A similar work has recently come into the possession of the Paris dealer, Brimo de Laroussilhe.) The Virgin sits awkwardly enthroned and holds the



All photographs courtesy of Dr. John E. Stillwell

THE EARLIEST SPECIMEN OF GOTHIC WOOD-CARVING IN THE STILLWELL COLLECTION IS A MADONNA AND CHILD OF TWELFTH CENTURY FRENCH WORKMANSHIP. THE THIRTEENTH CENTURY KING IS SPANISH OR FRENCH WORK

Child squarely in her lap, a pose completely characteristic of the period. Both are crowned and the Infant presses a book to His left breast. Some of the original red chrome, richly darkened by age, remains. Primitive in its conception, its perspective irregular, its lines severely simple, its modeling meager and its animation scant, this rare work exhibits the generally rude and quaint state of wood-carving at the beginning of the Gothic period. Not yet have woods acquired grace,

though they have by reason of their linear unity and austere dignity, attained considerable force.

It is generally said that at no time was wood-decoration more sensitively conceived or more beautifully cut than in the thirteenth century. But this statement is apt to be misleading since it properly applies only to the carving of geometrical and foliage designs. The carving of human figures, with all its accompanying problems of anatomy, dress and expression, was still in a primitive



NO EXAMPLE, OF THIS PERIOD, AS FINE AS THE BAVARIAN MADONNA AND CHILD IS INCLUDED AMONG THE COLLECTIONS OF WOODS EITHER IN THE GERMANIC MUSEUM AT NÜRNBERG OR IN THE BAVARIAN NATIONAL MUSEUM

stage, even though much progress had been made. Dr. Stillwell's late thirteenth century king of Spanish or southern French workmanship adequately shows both the extent of this progress and the degree to which the carvers continued limited. Anatomy has become less rigid, facial expression less set; all the lines have become more fluent and the composition more intimate. The king, possibly a canonized monarch, is seated enthroned. He wears a crown and holds a book in his left

hand while in his right he formerly grasped a scepter. Curiously enough his body is mostly covered with thin copperplates to represent his garments. Perhaps the sculptor's sole desire was to embellish his work; or perhaps, weary after many unsuccessful attempts to render textile verities in wood, he turned to malleable metal as a solution of his difficulties. At any rate, the copperplates were heavily gilded and when to the rest of the statue paint was added, the artifice very likely



TWO PICTORIAL PANELS IN THE STILLWELL COLLECTION ARE JUDICIOUSLY ATTRIBUTED TO HANS MULTSCHER OF ULM. ONE REPRESENTS THE CRUCIFIXION, THE OTHER THE RESURRECTION. EACH IS EMBOSSED IN A GOTHIC ARCH

passed unnoticed. Indeed, the piece still appears, at a short distance, as if made entirely of wood. The rarity of this work may be surmised from the fact that only two kindred specimens are known to exist. (One in the Louvre; the other in the Cinquecentenaire, Brussels.)

Not until the first decades of the fifteenth century did there arrive any indication that German wood-carving was destined to be one of the triumphs of civilization. At that time a vast and vitalizing inspiration descended like a dove from heaven upon the art, rousing and quickening the carvers to discover in their material magnificent possibilities hitherto unimagined. An early fruit of this inspiration may be seen in a remarkably life-like Bavarian Madonna and Child in the Stillwell collection. The enthroned Virgin holds the Infant not lifelessly in the center of her lap as of yore, but animatedly, and naturally on her arm. His plump little legs are sprightly crossed. To complete the charm of animation His mother passes a ball (the orb of power) to Him and lovingly bends her head. Her robe is wrapped about her in

skilful folds resembling in density those of velvet. Boldness and breadth have entered the composition. The lines have verve. The interest begins to be æsthetic as well as religious. Perspective has been carefully sought, action has been accomplished without lessening dignity, and spontaneity gained without loss of force. Facial expression has become a virtue felicitously attempted. Anatomy alone remains uncaught, though already considerably secured in the Mother's figure. From the Romanesque influence noticeable in the fluted folds of the Madonna's skirt and veil, we may judge that this extraordinary specimen precedes in date the celebrated stone Muttergottes of about 1420 attributed to a "Regensburger Meister." (Cf. Hubert Wilm: *Die Gotische Holzfigur*; p. 26. Cf. also *ibid*; Tafel 56, 60 and 61 for slightly later specimens.) No example belonging to this period, as fine as this one, is included among the famous collections of woods either in the Germanic museum at Nürnberg or in the great Bavarian national museum at Munich.

Certain of the wood-carvers were also painters of renown. Such a man was Hans Multscher (1400-circa 1467), the realistic painter of Ulm, who was in carving nearly as active as in painting. Some of the wood-figures from his hand are declared to excel, in attractiveness of types and in grace of draperies, his figures on canvas. (Helen A. Dickinson: *German Masters of Art*; p. 138 and 139.) Two pictorial panels in this American collection are judiciously attributed to Multscher. One represents the Crucifixion, the other the Resurrection and each is enclosed by a Gothic cusped arch. In the Crucifixion scene the three Marias and John are shown bowed in grief at the foot of the cross while above are poised two angels in devotional attitudes. To lend further realism to the panel a horseman is naively brought into the picture. It would appear that he is passing Golgotha by accident and reins his steed to gaze wonderingly upon the stricken Lord. In the Resurrection scene the victorious Christ is shown standing by the empty tomb, astounding the watchers, one of whom, a soldier dressed in a coat of mail and armored helmet and doublet, is trying realistically to fend off the seeming specter. This fellow's two companions are awed and terrified. Both panels exhibit compositions as adept as those of primitive paintings. Other than the artless foreshortening, the cutting is refined and skilled. The fluency of the designs and their increased vivacity, the introduction of emotion as an aid to reality, the veracious foldings of the garments and the advance in anatomy—especially witnessed in the crucified Christ—all indicate the new means by which wood-carving was in the mid-

dle of the fifteenth century swiftly rising towards unprecedented range and significance.

Fulfillment was close at hand. Architecture, which

had been the first glory born of Gothic genius, was already under the influence of the Renaissance in Italy. Painting, too, was following the new style and the new aim. The art of stained glass had, like a descending star, dropped from its zenith. But wood-carving, the last of the flowers which the Gothic spirit nurtured, was just beginning marvelously to blossom. Germany, the Netherlands, France and Spain all share the fulfillment. In examples from this, the greatest period of wood-carving that the world has ever known, the Stillwell collection is especially rich. One of these, sculptured between 1450 and 1500, is a Spanish *mater dolorosa* which in its tragic beauty seems to embody the hot hopes and the flaming fears of Spain during the Inquisition. The statue was evidently one of a number of figures which were formerly grouped round a carved Crucifixion but are now scattered or lost. The Madonna is tall and lithe, her slenderness accentuated by the close-clinging folds of her garments. On her lean, ascetic face is a haunting expression of a mother stunned by grief. She lifts her long, attenuate hands in abject supplication. The whole figure is in form and every line severely and superbly Gothic. There is not the slightest contortion of posture or gesture yet her agony is rendered with intense



A SPANISH MATER DOLOROSA, LATE FIFTEENTH CENTURY

drama and power. As an extraordinary reflection of the Spanish Inquisition, the statue deserves to rank with Greco's portrait on canvas of the archbishop, Niño de Guevara, whose ferocious piety gained for him the title



TWO IDYLIC PANELS, CARVED ABOUT 1480, ARE BY VEIT STOSS. THESE PANELS, ORIGINALLY THE DOORS OF A CHURCH CABINET, RESPECTIVELY REPRESENT THE ANNUNCIATION AND THE NATIVITY. THEY ARE MASTERPIECES OF VIGOROUS ACTION AND REFINED CARVING. THEIR MODELING IS ENERGETIC; THEIR TOOLING INCISIVE; THEIR PERSPECTIVE AND FORESHORTENING REMARKABLY ACCURATE. IN THE ANNUNCIATION SCENE THE VIRGIN KNEELS BENEATH A CANOPY AND BEFORE A PRIE-DIEU FROM WHICH SHE TURNS, INTERRUPTED AT HER DEVOTIONS, TO RECEIVE GABRIEL'S ANNOUNCEMENT OF THE IMMACULATE CONCEPTION



IN THE NATIVITY SCENE, IN THE OTHER DOOR OF THE CHURCH CABINET, THE VIRGIN AND JOSEPH KNEEL IN AWE BEFORE THE INFANT, WHILE FROM A STABLE-WINDOW A QUAINCOW GAZES ON THE SPECTACLE. THE CHILD IS PLACED NOT ON THE GROUND OR ON A BED OF STRAW, BUT, CHARACTERISTIC OF NORTHERN SENTIMENT, RESTS UPON THE FOLDS OF HIS MOTHER'S ROBE. IN EACH OF THE PANELS THE DRAPERIES ARE CURIOUSLY NOTCHED, A FEATURE ALMOST UNIQUE AMONG WOOD-CARVINGS THOUGH WELL SUITED TO THE MATERIAL. THE LONG SWEEPING CURVES OF THE DRAPERIES ARE PARTICULARLY ADROIT AND DELIGHTFUL

of Grand Inquisitor. Very few scholars have as yet attempted to bring the wood-carvings of Spain forth from factual obscurity into the light of knowledge. So soon as thorough research shall have been made, this lamenting Madonna will doubtless be proved the work of a master sculptor second to none beyond the Pyrenees. It is a stupendous achievement from a mere log of wood.

The contrast between Iberian and Teutonic ardor is nowhere more markedly apparent than on comparing this *mater dolorosa* with two idyllic panels in the collection, carvings which belong to the same period but which are from a Tyrolean hand. To be sure the themes of the panels are joyous, not tragic, yet that difference is of minor consequence. The significant contrast is that while the Central European carver could also express profound emotion, he gains his end so much more gently, more tenderly, quietly; through forms and sentiments that are lyric rather than dramatic. These panels, originally the doors of a church cabinet, respectively represent the Annunciation and the Nativity. They are masterpieces of vigorous action and refined carving. Their modeling is energetic; their tooling incisive; their perspective and foreshortening remarkably accurate. In the Annunciation scene the Virgin kneels beneath a canopy and before a *prie-dieu* from which she turns, interrupted at her devotions, to receive Gabriel's announcement of the Immaculate Conception. In the Nativity scene she and Joseph kneel in awe before the Infant, while from a stable-window a quaint cow gazes on the spectacle. The

Child is placed not on the ground or on a bed of straws but, characteristic of Northern sentiment, rests among the folds of His Mother's robe. In each of the panels the draperies are curiously notched, a feature almost unique

among wood-carvings though well suited to the material. The long, sweeping curves of the draperies are particularly adroit and delightful. It is difficult to attribute these works. (A pair of woods, in their natural, unstained color of lindenwood, extraordinarily similar in size, tooling and feeling are in the Kaiser Friedrich Museum, where they are marked with a question—"Riemenschneider?") An attribution based on correspondences of drawing would quickly give them to Veit Stoss. (Cf. Examples illustrated in Berthold Daun: *Veit Stoss*. Cf. Catalogue of the Bayerischen National Museum; No. 611. Also Catalogue Nürnberg Germanischen National Museum; No. 356.)

Wood-carving was an art in itself, having its own especial tradition and its own especial achievement. Yet oftentimes it closely imitated the works of contemporary painters and engravers. An unusually interesting example of such imitation may be seen in Dr. Stillwell's fine wood statue of St. George, a Tyrolean sculpture belonging to the last half of the fifteenth century. Clothed fully in armor, St. George is here depicted brandishing his sword in an attitude of attack. His pose—with one foot



ST. GEORGE, CARVED LAST QUARTER FIFTEENTH CENTURY

dropped behind the other—is ridiculous for a swordsman, but the posture is a noticeable characteristic of many carvings from this period. Its carver was undoubtedly influenced by the paintings of Michael Pacher.



Courtesy of the Isabella Stewart Gardner Museum

PORTRAIT OF A MOHAMMEDAN PRINCE BY GENTILE BELLINI

Gentile Bellini was summoned in 1479 to leave his work on the hall of the great council in the ducal palace at Venice to go to Constantinople into the service of Sultan Mahomet II. The Sultan had sent an envoy to Venice to invite the doge to visit him and he also asked that an artist be sent to work at his court. Gentile Bellini and two assistants were therefore sent in response to this request, although the doge declined the personal invitation. Gentile remained a year at the court of Mahomet and returned with the title of Pasha. His portrait of the Sultan, quite in the Italian style, is now in the National Gallery and is in contrast to this miniature of a princely scribe which has completely absorbed the Oriental style. It is in water-color and is of the size of a Persian miniature. It was found in 1905 by a private collector in a bazaar in Constantinople. Another painting done at this time is in the Louvre and shows the reception of an ambassador at Mahomet's court

THE CRUCIFIX AND WESTERN ART

BY WILLIAMS AYRSHIRE

IN ADDISON MIZNER'S COLLECTION OF EARLY SPANISH CROSSES THE
WHOLE HISTORY OF CHRISTIAN RELIGIOUS ART IS ADUMBRATED

IN the history of the crucifix is summarized the whole history of Christian art. To discover its genesis and to trace the evolution of the cross throughout the centuries is to gain a profounder understanding of all Occidental art than is otherwise possible. We are made to realize with greater illumination that the aims of religion and art are too much alike for the one to dispense with the other, as that supreme master of Christian archæology, Joseph Strzygowski, has expressed it; and finally, we are brought to the inevitable conclusion that the progress of Christian art in Europe throughout the centuries has been from the abstract to the concrete, from the symbolical to the dramatic, from the non-representational to the representational, from the hieratic to the realistic.

Students of the history of the cross must, I think, gain an infinitely more profound knowledge of all art, especially in its close alliance with religion. Whether we study that special exhibit in the Cluny Museum, skilfully arranged to show the evolution of the crucifix throughout the centuries, or whether we have the great good fortune to examine at leisure some comprehensive private collection of crucifixes—such as the collection of early Spanish crosses recently gathered by Mr. Addison Mizner of Florida, we must be indifferent indeed to the mysterious alliance of art and religion if we do not find our curiosity piqued into one of active interest.

We may begin with a modest primitive crucifix; but our awakened interest leads us on, through that fascin-

ating study of Strzygowski's *Origin of Christian Church Art*, to active revaluation and keener appreciation of the whole field of European art, ancient and modern.

Here we find space only to summarize in the briefest fashion the amazing possible discoveries which surprise the energetic student of the history of the crucifix, first

and most important of all of these being the original non-representational character of Christian art. Like Buddha, Zarathustra and Mohammed, our Saviour excluded art from the activities indispensable to the religious life. If then the Founder ignored representational art as a means of furthering the religious life, who was the first to make use of it? This is but one of the questions to be answered. For the fact remains that non-representational art was superseded by representation. To depict Christ as a human figure did not enter the minds of the early Jews, the Arabs, the Armenians or the Iranians. Analogous was the situation in India, which originally had no representations of the Buddha. And not without significance is the fact that in our modern world we so ordinarily assume in our own minds that representation

tation or illustration is the sole aim of religious art that even in imagination it is almost impossible for us to place ourselves in the mental attitude of the early Christians.

Yet before he can be intelligible about the various transformations of the symbol of the cross throughout the history of ecclesiastical art, the serious student must effect this dissociation of ideas. For centuries no image

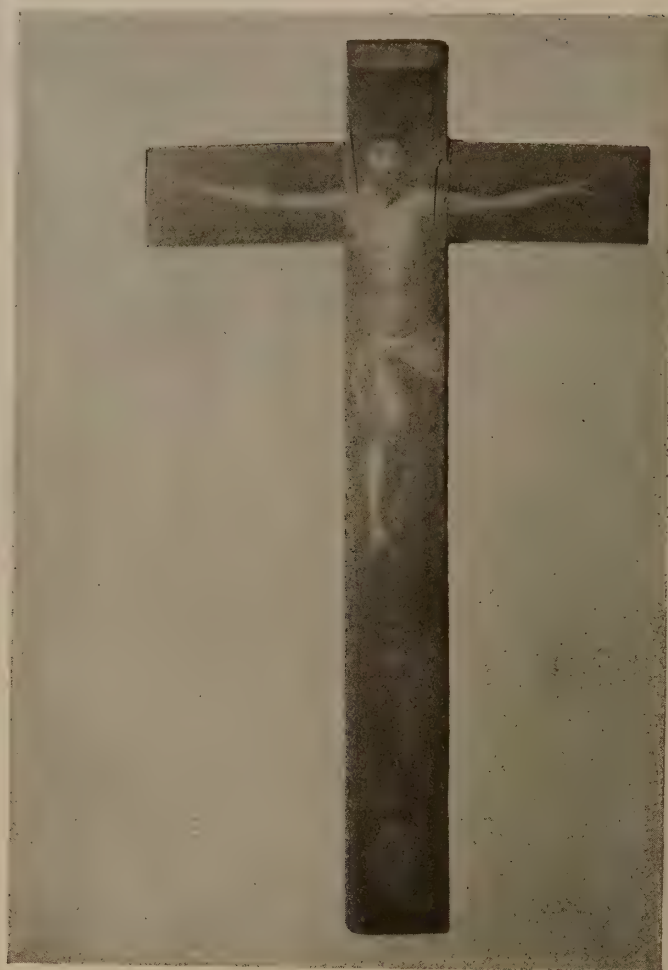


All photographs courtesy of Addison Mizner

THE BYZANTINE INFLUENCE IS PRONOUNCED IN THIS CRUCIFIX



UNTIL THE END OF THE ELEVENTH CENTURY THERE WAS NO EFFORT TOWARD REALISTIC REPRESENTATION IN THE FIGURE OF THE CHRIST ON THE CRUCIFIX. THE CROSS FROM MR. MIZNER'S COLLECTION ILLUSTRATED HERE IS FROM ABOUT 1550 AND REPRESENTS THE CRUCIFIXION AS A REALISTIC THING AND NO LONGER A MERE SYMBOL OF SUFFERING



THE REPRESENTATIONAL TRIUMPHED OVER THE SYMBOLIC IN THE CRUCIFIXES OF THE LATE SEVENTEENTH CENTURY. IN OUR ILLUSTRATIONS THE FIGURE OF THE SAVIOUR IS REPRESENTED IN COLOR ON A WOOD CROSS

of the Crucifixion appeared; no symbol of the cross was used; the early Christians, either by prudence in the midst of persecutions, or in execration of idolatry, abstained from any direct representation of the Saviour. Their signs and symbols were for the most part secret. Sometimes the Greek letter *tau* (T) was put in capital letters in the midst of a word because it recalled the cross. Sometimes a fish was designed or engraved, because the Greek word is composed of letters of which each is the initial of the five words *Jesus Christ, Son of God, Saviour*. More generally and for a longer time the mystic image of the Lamb served to symbolize the Saviour. The idea of reproducing the image of the Crucifixion would have been repelling, the more so because the torture of the cross was not abolished until the beginning of the fourth century, so that the terror it inspired was immediate and one of actuality. Any sort of pictorial representation of the Redeemer was forbidden.

About the year 312, under the reign

of the Emperor Constantine and just before the battle which was to decide the destiny of Christianity, a cross appeared in the skies: *in hoc signo vinces*. This announced victory actually happened. Thenceforth the cross was used as an emblem of triumph over Satan, but not as an instrument of the Passion. It was the Greek cross of the labarum, of equal branches, and no suggestion of a human figure. Such a representation would have been deemed irreverent. This was the attitude maintained until the sixth century. It was not merely a question of reverence. Christian dogma was jeopardized by the heresy of the Nestorians, who claimed to find in Christ two distinct natures, the one divine, the other human. There were long and violent quarrels: Was Jesus God or the messenger of God? Identical with Him or similar to Him? Any representation of the Saviour in human form might seem to strengthen the arguments of the heretics.

At the end of the seventh century (692) the council of Constantinople



AN EARLY TWELFTH CENTURY CROSS

formally prescribed "the representation of Jesus in the flesh, living, suffering and dying for our salvation." But this decree, it must be admitted, was handed down only by the bishops of the Eastern church; the ecclesiastics of the Western branch did not concur, nor was the decision ratified by the Pope. This disagreement was bound to affect profoundly the whole course of Occidental art, an effect no less important than the schism it created in the Church itself. Thus at the beginning of the eighth century—about the year 726—the whole controversy crystallized in the heresy of the Iconoclasts, who in fury smashed the sacred, but to them sacrilegious, images.

The Byzantine influence which is so pronounced in the earliest crucifixes has been explained by the fact that they were the work of eastern monks, who in their effort to escape from the prescriptions of the Oriental decree, had sought refuge in the Western countries, bringing with them that type of crucifix in which the Saviour is garbed in the *long colobium* which characterizes the earliest Syrian crosses.

Until the end of the eleventh century or the beginning of the twelfth, though Christ figured on the crucifixes, there was no effort toward realistic representation. There was not the slightest attempt to depict physical pain. The figure of Christ remains hieratic, impassive; the head is high and direct, the eyes open, the torso straight, and the feet in juxtaposition. Except for the nails driven through outstretched hands, there is no indication of the torture. The long robe is gradually shortened, as it appears in the earliest example in the collection of Mr. Mizner. The hieratic character, the golden crown, the long skirts which are later to disappear to be replaced by a loin-cloth, are all characteristic

features of the Romanesque crucifix, while the beardless visage is a convention which was official in the earliest representations. The symbolic character of the crucifix is indicated on the reverse, which exhibits the characteristic signs of the four Apostles, and, in blue and white enamel, the Sermon on the Mount.

Characteristic of the earlier crucifixes are the juxtaposed feet of the Sav-

iour, into each of which is driven a nail, and sometimes three or four. The vision of St. Brigitte, recounted about 1373, may possibly have been responsible for the suppression of the *suppedaneum* for it is about this period that the feet were superposed, a single nail being driven through both. The juxtaposed feet were also retained in certain sections, notably by the enamelers of Limoges until the fifteenth century by the persistence of professional routine, but not before. The celebrated crucifix of San Agustin of Seville, supposed a work of the twelfth century, of the second period of Spanish Gothic, may conceivably be later. Certain authorities claim that for mediæval crucifixes and holy paintings we must go to northern Spain, and that they do not appear in that section of Spain conquered by the Moslems, until the fourteenth century.

On the other hand, Se-

ñor Manuel Serrano y Ortega describes a number which he believes date from the Mozarabic period, notably that of San Agustin and the *Santo Cristo de San Pedro* in Sanlucar la Mayor. The famous San Agustin effigy may indeed be of the thirteenth century or even later. The superposed feet, the crown of thorns, the accentuated thinness and length, the cadaverous effect, the emphasis of the torture and the wounds—all indicate the progress and the elaboration of representational



EARLY TWELFTH CENTURY CHRIST IN IVORY OF FINE WORKMANSHIP

aims. It would seem to be of a later period than the twelfth century ivory Christ in the collection of Mr. Mizner. Here the attempt toward realism is very slight. The weight of the figure hanging upon the cross is not even suggested, and no indication of suffering. Likewise the feet, unpierced, are in juxtaposition, and the crown of thorns is not used.

Contrast these earlier crucifixes with the later work of the seventeenth century, and we may recognize the complete triumph of the representational over the symbolic. Once this aim has become crystallized, it seems to mature with surprising rapidity until the means and the end seem to be confused, and the object of the representation forgotten.

Nowhere is this assertion of the artist's insolent independence of religion more strikingly illustrated than in the four great Italian crucifixes treasured in the Escorial. The most interesting of these is acclaimed by Dr. Elias Tormo y Monzo as a creation of the sixteenth century. This magisterial work synthesizes awesome mysticism and magisterial realism. This "invisible" *Cristo de la Santa Forma* can be seen only on the two days of the *Exposicion del Santissimo Sacramento* at the Escorial. Pietro Tacca's *Cristo* in the sacristy of the Escorial is a highly spiritualized conception, delicate in its modeling, the torso thin, the limbs elongated, the suggestion of inert hanging weight, the accentuated thoracic cavity. This masterpiece is likewise only visible on two days, the twenty-ninth of September and the twenty-eighth of October. Compare these earlier works of the Renaissance with those of Domenico Guidi and Lorenzo Bernini and one cannot but recognize the inestimable loss to art when technique and craftsmanship are in evidence but inspiration lacking.

Guidi's crucifix in the pantheon of the kings is lacking in the piety and the inspiration of the earlier works. It is sophisticated in modeling. The body is felt more plastically. It is heavier, maturer, more physical. We look for divinity, and instead we are confronted with the all-too-human. So too with that specimen of the baroque, Lorenzo Bernini's in the sacristy of the Colegio. Here we have the competent, perfunctory

professionalism of the modern artist, never parting from the conventions of established tradition, and contributing nothing original, since the older impulse for expression was no longer imperative. In Bernini and his contemporaries we find emerging the irreligion of the present. Such work is of course not characteristically Spanish; it is not Spanish at all. More so are some of the finer examples of Addison Mizner's discriminatingly chosen collection. More so are the Santos of New Mexico, those curious crucifixes and saints created out of an inner compulsion by the Penitentes, that almost sadistic sect which emigrated to the New World.

Men like Bernini represent the decay of the sterner religious spirit. Contemporary collectors prefer those crucifixes which express with uncompromised poignancy the passionate extremes of the peninsula,—Spain in its outrage, its immersion in what the late Maurice Barrès termed *volupté*, blood and death, a Spain submerged in a mysticism of suffering. Probably no country, no race, no sect, has expressed so vividly its own suffering as has Spain. The Crucifixion made a particularly strong appeal to a nation which had been disciplined and subjugated by the rude school of the Dominican inquisition, which had produced a Loyola and a St. Teresa of Avila and other great mystics.

But it is well to remember, while we study the crucifixes in such an interesting collection as Addison Mizner's or elsewhere, that these are rep-

resentative not primarily of a nation, but of a faith. We should not forget that it required no less than eleven centuries to introduce into Europe the idea, at first considered totally irreverent, of representing our Saviour on the Cross. Three centuries were necessary to induce the faith to adopt the image of the Crucified in the death agony, to represent Jesus unclothed and bleeding, with a crown of thorns, a ragged loin-cloth, the two feet pierced with a single nail, and the weight of the emaciated, tortured body hanging from the arms nailed to the Cross. The crucifix as we know it to-day is thus—if we may accept the authority of the distinguished Edmond Haraucourt, who has interpreted the Cluny collection—not more than five and a half centuries old.



GOthic CROSS IN GILT AND BLUE ENAMEL



Courtesy of the Boston Museum of Fine Arts

THE "SCENES FROM THE LIFE OF CHRIST AND VARIOUS SAINTS" IS IN MRS. HENRY H. SHERMAN'S GIFT TO THE MUSEUM

PAINTINGS BY SASSETTA IN AMERICA

BY HELEN COMSTOCK

STEFANO DI GIOVANNI, CALLED SASSETTA, INAUGURATED THE FINAL PHASE OF
SIENA'S GREATNESS IN THE SECOND QUARTER OF THE FIFTEENTH CENTURY

THE first mention of Sassetta in the records of his native Siena is in 1427, when, at the age of thirty-five, he was ordered to furnish a drawing for the completion of the font of San Giovanni, which was begun by Jacopo della Quercia and left unfinished during his absence in Bologna. The last mention of Sassetta is his commission in 1447 to paint the fresco of the Coronation of the Virgin over the Roman Gate at Siena, which had been begun by Taddeo di Bartolo more than a quarter of a century earlier. This coincidence of being called upon to finish the work of others is supplemented by the fact that he himself carried neither undertaking to a conclusion. His efforts to perform the latter resulted in his death in 1450, from a lingering illness due to exposure to the winter winds. He seemed further destined to be overtaken by futility, for in time he was completely forgotten. A few travelers mention his name in inscriptions on altar paintings but when his work first began to attract the attention of modern connoisseurs it bore other attributions, often to Sano di Pietro, his own pupil. When Mr. R. Langton Douglas wrote of Sassetta in the *Burlington Magazine* in May, 1903, under the title of *A Forgotten Painter*, he had been literally forgotten and Mr. Douglas was the first to undertake his

reinstatement, which was rapidly accomplished, to his rightful dignity. It is now impossible to think of the painters of Siena without thinking also of Sassetta.

There were two great centuries of painting in Siena. The fourteenth was begun by Duccio with his *Majestas* in 1311, and continued by Simone Martini, the Lorenzetti and Lippo Memmi. The fifteenth received its initial impetus from Sassetta, whose influence extended through Vecchietta, Giovanni di Paolo and Matteo di Giovanni to Neroccio di Landi, who died in 1500. Sassetta is the link between the two periods, belonging to the latter in point of time and to the former in sympathy and spirit. His gift to Siennese art was in the vitality which reshaped old forms, and in the quickening of the imagination which became freshness of vision, so that Siennese painting was able to escape the sterility of imitation and to continue with renewed life through another century.

While Sassetta's earliest dated work is the altar painting for the Osservanze in Siena, the year being 1436, there are records which establish that his ancona for the Arte della Lana in San Pellegrino must have been painted between 1423 and 1426 (*Sassetta Between 1423 and 1433*, by Giacomo da Nicolo, *Burlington*, 1913,



Courtesy of Mr. Philip Lehman



Courtesy of the Art Museum of Yale University

BECAUSE OF THEIR SIMILARITY IN STYLE, SUBJECT AND DIMENSIONS THESE PANELS SHOWING ST. ANTHONY IN THE WILDERNESS AND ST. ANTHONY BEING TORMENTED BY DEMONS EVIDENTLY FORMED PART OF THE SAME ALTAR ANCONA

Vol. 23). This is interesting in connection with the paintings by Sassetta in this country because of the similarity between some of the panels of the now scattered ancona and certain paintings showing scenes from the life of St. Anthony of Egypt in the Jarves collection at Yale and in the collection of Mr. Philip Lehman of New York. While the paintings in America, which are three in number, are of a size and shape which seem to preclude the possibility of their having been a part of the ancona in question, the Jarves panel of the tormenting of the saint in the desert is so like the similar incident as it is treated on the panel from the ancona now in the Academy at Siena that a relation in point of time between the two cannot be ignored.

Sassetta's very beautiful triptych in the Collegiata at Asciano showing the birth of the Virgin is also one of the early works, probably done about 1428. The next dated work belongs to his middle period, the ancona for the altar of San Francisco at Borgo San Sepolcro, which was begun in 1437 and finished in 1444. The scenes from the life of St. Francis which he then painted have been widely scattered, the central panel of St. Francis in ecstasy being in the collection of Mr. Bernhard Berenson, who was the first to bring these together in his book, *A Sienese Painter of the Franciscan Legend*. Before Sassetta painted his ancona of St. Francis he

painted an altar for a chapel in the Duomo which, although not dated, has been established by Giacomo de Nicolo in his articles in the Burlington referred to above to have been painted in 1430. The painting in question is the *Madonna of the Snow*, now in Chiusdino and its particular interest for us is that one of the cusps, showing the Virgin, is now in this country in the collection of Mr. Dan Fellows Platt of Englewood, N. J. This painting was made at the order of one of the Bertini family for the chapel of S. Bonifazio which was disendowed in 1591, and the painting, after being stored for a time, was evidently sold to the neighboring town of Chiusdino where it remains to-day. Of the three cusps which crowned it the central one is lost, the Angel of the Annunciation, which was on the left, is at Massa Marittima and the Virgin is in the collection of Mr. Platt. This Virgin is one of exceeding loveliness, gentle and timid like those of Simone Martini and having that spiritual grace which she always bore in Siena, which delighted to be called the "City of the Virgin."

Sassetta's well-known polyptych at Cortona showing the Madonna between SS. Ambrose, Michael, John the Baptist and Margaret is a later work, although in some respects reverting to his early training under Paolo di Giovanni Fei. This brings us to a point in regard to Sassetta which makes attribution of his works difficult



Courtesy of Mr. Maitland F. Griggs

THE JOURNEY OF THE MAGI PAINTED BY SASSETTA

Stefano di Giovanni, better known as Sassetta (1392-1450), was a pupil of Paolo di Giovanni Fei and was influenced by Duccio, Simone Martini and the Lorenzetti. His position of importance in the Sienese school rests on the new and fresh expression which he gave to the ideals of his fourteenth century predecessors. He himself inaugurated the second period of Sienese painting which extended through the fifteenth century. This painting of the Journey of the Magi toward Bethlehem is exceptionally worthy of representing his exquisite color as well as that ingenuousness with which a seeming literalness in the statement of facts results in a world far removed from realism. This painting was for many years in England; it was originally in the Bromley-Davenport collection and belonged later to Lord Houghton and the Marchioness of Crewe



Courtesy of Mr. Dan Fellows Platt

BEFORE A PINK-WALLED HOUSE A SAINT IS GIVING ALMS (AT THE LEFT) AND, AT THE RIGHT, GREEN WALLS AND ROOFS OF CORAL RED MAKE A BEAUTIFUL SETTING FOR THE DEPARTURE OF A SAINT WHOM AN ABBOT IS BLESSING

so far as "periods" are concerned. He maintained a very even style throughout his life and there are no marked peculiarities to indicate the stages of his development. If there is one painting among those in this country which indicates on the surface that it comes from a later period, it is the *Portation of the Cross* in the Institute of Arts in Detroit. This shows a Florentine influence which he must have felt in his later days at Cortona, an influence there transmitted to him through Fra Angelico. Fra Angelico was of course a strange medium for the transference of realism, being almost as Gothic in spirit as Sassetta himself, and it is no doubt for that reason that the new naturalism reached Sassetta in a form which he could assimilate without disrupting his art.

Of the seventeen paintings by Sassetta (or by close followers of Sassetta) of which there is record in this country, the two paintings of St. Anthony in the Jarves collection have a double claim to priority of mention. They were the first paintings by Sassetta to come to this country, having been brought over by Mr. James Jackson Jarves between 1850 and 1860, and if they are indeed related in period to the scenes from the life of the saint on the ancona of the Arte della Lana they were painted before 1430, and so are early works. The two Jarves panels have a companion in Mr. Lehman's *St. Anthony in the Wilderness*, which comes from the col-

lection of Prince Ourousoff, formerly Russian ambassador to Paris and Vienna. The coloring of the *St. Anthony Tormented by Demons* is somewhat more neutral than in most of Sassetta's paintings which are often inclined to the pinks, vermilions, bright yellows and blues of the *Journey of the Magi*, which is reproduced here in color. In the Jarves picture, which is also reproduced here, the coloring is dominated by gray, brown and green. The chapel in the background is a cinnabar red. In Mr. Lehman's picture the red of the chapel has a companion note of color in the orange sky, otherwise it is given to grays and browns. The two which are shown as well as the third of this group, *The Temptation of St. Anthony*, have a trait in common in the peculiarly curved horizon line, while in Mr. Lehman's picture the long gray clouds accentuate this curve which makes one conscious in so eerie a fashion of the arc of the sky and the circle of the horizon. The incident portrayed in Mr. Lehman's picture has not been identified. St. Anthony, in his black cloak and cowl and brown mantle, and carrying the Tau-headed staff by which he may always be identified, spreads out his hands in a gesture of surprise, contemplating all the while the rabbit at the foot of a tree, and it will also be observed that the rabbit is equally engaged in looking at the Saint. In the distance a boat is borne along the Nile toward the hermit's island. His painting of the



Courtesy of the Fogg Museum, Cambridge

THE COMPOSITION OF THIS PANEL SHOWING CHRIST IN LIMBO IS LIKE THAT ON DUCCIO'S "MAJESTAS" EXCEPT FOR THE INTRODUCTION OF THE GROTESQUE LEGS OF THE VANQUISHED SATAN IN A MANNER TYPICAL OF SASSETTA

landscape is proof that to be imaginative does not require one to be indefinite and that in the right hands literalness may even take the form of imagery.

The Scenes from the Life of Christ and Various Saints in the Sherman gift to the Museum of Fine Arts in Boston is not yet on exhibition as the Museum will not have formal ownership of the paintings given by Mrs. Henry Sherman in memory of her father until after the death of Mr. and Mrs. Sherman. The painting was formerly in the collection of the Prince of Pless. In the center are shown the Flagellation and the fainting Virgin surrounded by three women and St. John. The round arches of the background are those preferred by Sassetta who rarely painted the pointed arch, although an exception is seen here in Mr. Platt's *Saint Giving Alms*. The incident shown at the left of the Flagellation is possibly the Martyrdom of St. Anastasia, from the presence of the fagots and her richness of dress. At the right St. Jerome in the desert, surrounded by snakes, a lizard and a frog, is beating his breast with a stone.

Mr. Platt's *Abbot Blessing a Pilgrim Saint* and *A Saint Giving Alms* were formerly in Dr. Nevin's col-

lection in Rome and there is a third belonging to the same series in Berlin. The incidents have not been identified. The coloring in both is exquisite, especially so in the *Abbot Blessing a Pilgrim Saint*. The pale green of the monastic buildings, which shades abruptly to a deeper tone to indicate the shadows, is the dominating color, enlivened with the coral red of the nearby roofs and the deep red of the roofs in the distance. In the *Saint Giving Alms* the pink wall of the house in the background is the predominant color. The saint is seen twice; at the back he is leaving the house after some errand of mercy, in the foreground he gives some money to a little boy. Sassetta's color is applied in rather flat masses; he does not build with color in the modern sense and so it might be thought that his color is not important but in reality it so enters into the spirit of the whole that his pictures seem particularly to be conceived in color. In both of these may be observed how careful he is in regard to detail. Gestures are intelligent, the hands sensitively painted, and the details of features and dress are rendered with thoughtful care. The humility with which the pilgrim saint places his hand

upon his breast tells completely of his reverence for his superior.

Mr. Maitland F. Griggs's *Journey of the Magi*, which we are able, through his courtesy, to reproduce in color, is truly a visualizing of the world of the poet. He does more than illustrate a tale, he infuses it with feeling, in this case a light-hearted joyousness. His concept is clear-cut, distinct, and says in effect that one may be literal even in recounting the supernal. The guiding star that the procession accepts so placidly is not made mysterious, but familiar, and in this is typical of the whole spirit of Sienese art in which the miraculous is accepted as the most natural. The poignant expression of both human wonder and human pain is rare in Sienese painting. *The Journey of the Magi* has the landscape with barren hills and trees bare of leaves which Sassetta so often painted, the hills having the sharp convolutions like facetings that produce an all but abstract pattern. This painting was originally in the Bromley-Davenport collection, and has passed successively through the collection of Lord Houghton and the Marchioness of Crewe before coming to Mr. Griggs.

There are two paintings in this country which have been widely accepted as by Sassetta himself but are probably the work of a close follower of Sassetta work-

ing under his direction. These are the *Way to Calvary* in the Johnson collection in Philadelphia and the *Christ in Limbo* of the Fogg Museum, the latter reproduced here. Both come from the collection of the Earl of Northesk. Mr. F. Mason Perkins, writing on Sienese paintings in America in *Art in America* for December, 1920, says that although the composition of both shows an original conception of Sassetta, a slight coarseness in the painting of the hands, features, and accessories is quite unlike him.

The Portation of the Cross in the Detroit Institute of Arts has already been spoken of as indicating the painter's move toward the simplicity of naturalism.

Of paintings which have not yet been mentioned as in this country there are, a triptych showing the Adoration of the Magi in the collection of Mr. Harold I. Pratt, a painting of the Virgin belonging to Mr. George Blumenthal, and a Virgin of the school of Sassetta belonging to Mr. Philip Lehman. Mr. Lehman also has figures of Saints Michael and Nicholas of Bari. Mr. Dan Fellows Platt has, in addition to the three already mentioned in his possession, panels of Saints Apollonia and Margaret, and Miss Helen Clay Frick owns an *Annunciation* formerly in the collections of Marczel de Nemes of Budapest and Mr. Edward Hutton.



Courtesy of the Detroit Institute of Arts

THE "PORTATION OF THE CROSS" IS FROM SASSETTA'S LATER PERIOD WHEN HE HAD FELT THE FLORENTINE INFLUENCE OF FRA ANGELICO AFTER HIS VISIT TO CORTONA; THIS PAINTING WAS IN MR. CARL HAMILTON'S COLLECTION

SILVER OF THE ENGLISH GOTHIC PERIOD

BY EDWARD WENHAM

WHILE PIECES OF ENGLISH GOTHIC SILVER ARE ONLY OCCASIONALLY OFFERED, COLLECTORS ARE CONTINUALLY ALERT TO THE POSSIBILITY OF PROCURING AN EXAMPLE

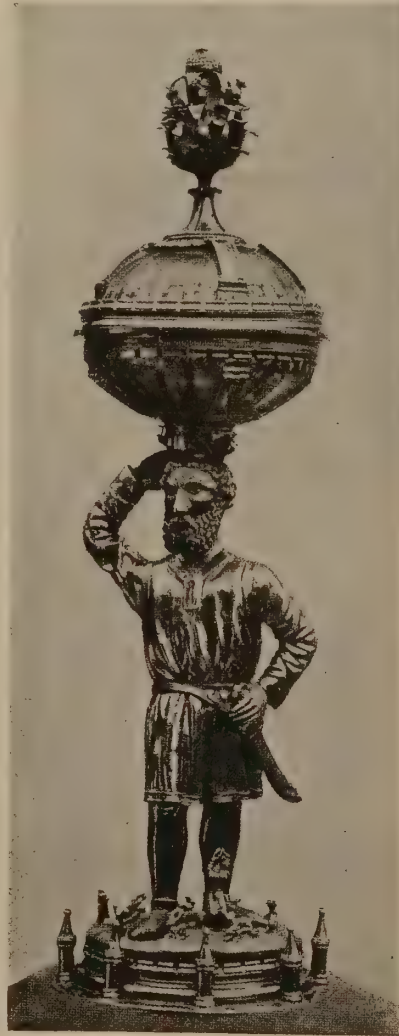
EVEN if due to that greater artistic advancement acquired and developed by the ancient religious fraternities through which the formative crafts of Europe and particularly of Britain obtained the foundation of their later splendor, there is nevertheless a noticeable impulse derived from the warlike pursuits of the mediæval monarchs. In fact from the beginning of the fourteenth century an even greater influence upon the various crafts issued from this source than had previously been exercised by the ecclesiastical leaders. But while the works of the Church were symbolical of that faith and learning which it sought to diffuse among the then unenlightened people, those inspired by its militant followers merely represented that display of pomp which has ever been used by the vanity of man to flaunt his victories. And even if from war came much of the later inspiration, paradoxically the same agency at different times was responsible for the destruction of that which it had previously created, thus depriving our present day collections of many beautiful works which, had they been allowed to remain, would have afforded us a more intimate insight into the æsthetic progress of former epochs.

This productive and destructive factor is of course particularly observable throughout the early history of the goldsmith and silversmith craft, for obviously works by these men would the more readily offer equally a better medium for ostentation as they would supply the wherewithal for the resources necessary to carry on those wars which again in turn largely stimulated their being. Thus from the conquest by William the Norman until the reign of Elizabeth in England we find a succession of periods alternating between magnificence and devastation of ecclesiastical and secular plate alike. Nor do those examples of the silversmith's craft which survive, dating before the late sixteenth century, represent even the smallest modicum of the enormous quantity of pieces made during that known as the Gothic period. But while this epoch may

be and is regarded as that between 1200 and 1525, collectors may look for evidences of the coming of the Renaissance some years before the latter date. In fact quite early in the Tudor period there is a gradual creep-

ing in of the classic motifs, the explanation for which is found in the arrival of the artists from different European countries, and who were brought to England by Henry VII to reconstruct the castles and strongholds destroyed during the civil wars. And that intermingling of styles, which for a time impressed itself upon the plate of this period, is due to the fact that these artists came equally from Italy, France and Germany.

From the Italians were derived the more pronounced Renaissance styles, the same to a lesser extent appearing with the designs of the French, and although if this infiltration was for some time repulsed by the native craftsmen there are existing examples of this date which harbinger the revival. And even if the artists who came from Germany had not yet been imbued with the classic they nevertheless brought with them forms of Gothic which were much in advance of those then known to the English silversmiths. From then on we find an elimination of those often naive ornamentations, particularly in regard to figure subjects, for previously many of the latter had been rather too naturalistic while the actual



THE HUNTSMAN SALT

sculpting was at times somewhat crude. An example of this is the Huntsman Salt now in the collection of All Saints College, Oxford. This piece is eighteen inches in height, the bowl for containing the salt being made of rock-crystal lined with silver. The present cover is of glass which it may be surmised is of later date doubtless having been made to replace the original crystal. This hemispherical receptacle is supported by a large silver figure of a bearded man upon which the name of huntsman was conferred owing to the hunting knife he carries at his belt and the group of miniature silver boars, hounds and other figures which are placed around his feet on the curious circular castellated pedestal.

With many Gothic pieces little evidence exists by which their provenance may be authenticated, owing to their bearing no impressed mark. The Huntsman Salt is an example, for despite its characteristics being those which would permit the determination of the date to be about the middle of the fifteenth



Courtesy of the Victoria and Albert Museum

THE RAMSEY INCENSE SHIP, LATE FOURTEENTH CENTURY

century, there is a variance of opinion regarding its English origin although it is generally accepted as having been made in that country. But whatever its primary source it is a particularly good illustration of that imitative form of ornamentation of the Gothic era in which the less tutored and consequently slavish reproductions of natural forms by the craftsmen invariably manifest a patent immaturity. For the achievement of perfect art rather accrues from conventualization of the natural as is apparent equally in that of the earlier civilizations as in the sixteenth century revival of the classic. This crudeness however does not appear in the decorations applied by the monastic craftsmen from whom the secular silversmith had derived his art nor was it long before the latter developed that skill which marks most of the later domestic plate.

Previous to the crusades, of course, the various arts and crafts had been entirely guided by the religious brotherhoods but after the beginning of the thirteenth century there is an always increasing number of lay craftsmen. And before that century had far advanced there is considerably more artistry apparent. This doubtless derived from the influx of designs brought by the returning armies, while stimulus was accorded to the silver art from the subsequent splendor which was found in the court and among the noble families. This greater display, however, found expression almost entirely through the art of the goldsmiths which term, it may be pointed out, embraces the workers of both gold and silver. And that this craft early showed signs of assuming that im-

portance which it eventually attained and has since held is apparent from the fact that even by the last decade of the twelfth century the nucleus of the later Goldsmith's company had appeared in the form of a small guild of workers. And by the following century a series of regulations were formulated by

the craft in Paris for the control of their members and the insurance of due regard to the standard of the metal used, a similar code shortly afterward being adopted by the London silversmiths.

By about 1238 some official recognition was accorded to the London guild or as it was then known, the Association of Goldsmiths, and in that year a form of wardenship seems to have been established, these wardens being permitted to assay and mark articles of gold and silver, the first mark used and which has been retained to the present time being that of the leopard's head, at times referred to as the "catte's face." From then on until the introduction of such records as later existed more than two centuries elapsed, for while the Goldsmiths were granted a charter in 1327 and the maker's mark added to that of the leopard's head, a further hundred and fifty years passed before the introduction of the annual date letter which is the most important mark on old silver. Some doubt exists as to when it was made com-

pulsory for the craftsmen to identify their work by their personal marks but this probably took place about 1360, at which time emblems rather than the later letters were used by the workers. In view of this therefore the determination of the dates of a large proportion of Gothic examples anterior to the Tudor period must perforce rely upon such documentary evidence as exists in their connection for lacking this their actual value would be little in excess of the intrinsic.

But while at times certain crudities may be apparent there is an undoubted advance in the silver art early in the thir-



LATTEN-GILT AND ENAMEL CIBORIUM; THIRTEENTH CENTURY



Courtesy of the Victoria and Albert Museum
THIRTEENTH CENTURY SILVER-GILT CHALICE

teenth century, for although the lay workers were now more or less detached from the monastic craftsmen the latter still remained the guiding influence, particularly in so far as those pieces which were made by the silversmiths as sacred vessels. There also appears a considerable increase in the use of domestic plate, for with the development of the craft the silversmiths became bolder in their adaptations of ecclesiastical pieces to secular usage. But even so the number of domestic articles then was inconsiderable when compared to those of after centuries. In point of fact until the Restoration the actual vessels in use even among the nobles and wealthy families was confined largely to drinking vessels, ceremonial saltcellars, occasional plates, chargers, and spoons, the latter having been in use in pre-mediæval times.

There is at times a somewhat undue elasticity apparent in computing the English Gothic era although actually it should be restricted to that period between 1200 and 1525. That the same styles appeared in Europe before the beginning of the thirteenth century will be admitted, these being brought to Britain by the brethren of the ecclesiastical orders in that country after they had visited different monasteries on the Continent. And this would account for the delayed progress of the art in England until some time after the splendid pieces which came to be known as "plateresca" or silver architecture had appeared in France and other countries, this designation deriving from the fact that all Gothic silver designs are based upon the contemporary ecclesiastical architecture. Nor are there few examples of ecclesiastical plate of this era which fail to indicate more or less architectonic qualities, either in form or style of decoration. And if later there is a departure from this tradition in the secular plate, the craftsman at first invariably drew upon the ornamentation previously evolved by the monks for his decoration of domestic silver. Again while eventually the lay workers became separated from those of the Church, it was some time before the same skill is apparent in the pieces produced by the members of the secular guilds.

This may be assumed from the paucity of the different forms of domestic articles in comparison to those used in the religious buildings, in addition to which the latter display a greater catholicity equally in design and in decorative motifs. For even if huge quantities of sacred plate were destroyed at various times sufficient examples have been preserved to illustrate the splendid work of the monastic silversmiths. And these same craftsmen had many years previous to the opening of the English Gothic period mastered the art of modeling for which they also melted their own metal while their magnificent chasing and graving is apparent in the various censers, monstrances, pyxes, chalices and other pieces which are to-day in public and private collections. But even this they surpassed by those superb objects to which they applied various colored enamels and at times precious stones, in the cutting and mounting of which they were equally expert.

Among existing Gothic enamel work possibly the finest example is the Malmesbury ciborium from the Abbey at Malmesbury and which some twenty years ago was sold, at the disposal of the



A MAZER BOWL CUP WITH LONDON MARK 1523

Reverend Jerome Braikenbridge's treasures, for \$30,000. Notwithstanding this beautiful piece being of latten, or copper gilt and doubtless for which reason it escaped the vandalism of Henry VIII, it must be regarded as within the scope of Gothic silver art. Both box and cover are decorated with a type of strapwork enclosing cartouches embellished with champlevé enamel. The ground is a chrysophase green, each cartouche or medallion having a lilac center, while separated by white strapping, and surrounding the medallions are various foliated designs in turquoise, lapis and apple green. And as this important piece has survived by reason of its being copper rather than gold or silver, so for the same reason we have to-day many of the beautiful pyxes and other pieces of this early epoch.

That preponderance of chalices which collectors will have doubtless noticed is explained principally by the fact that it was at one time the custom to inter high church dignitaries in their vestments and also to place in the tombs various smaller objects connected with the ritual; thus during more recent centuries many important Gothic pieces have been recovered from early burying places. Again chalices also escaped the melting-pot for the reason, that being made of much lighter silver, their actual value as bullion was almost inconsiderable. But despite the scarcity of Gothic examples that pertinacity which is displayed to such a remarkable extent by some of our American collectors has been rewarded even to their acquisition of pieces of this early era. Among the first pieces to arrive in this country were the Apostle spoons and Tudor bowl now in the collection of J. P. Morgan. But since that time other important pieces have been acquired, one of which being a chalice dated 1222, although in this instance the piece was of French origin.

While with the arrival of the Renaissance the Gothic gradually disappears there have since that time been various temporary revivals of the earlier styles, one of which resulted from the efforts of Charles I to reestablish the ecclesiastical plate of pre-Reformation times. Such examples of this as exist however are seldom if ever free from the influence of later periods and for that reason these pieces are usually referred to as quasi-Gothic, a term which well befits them. But that the plateresca motifs have retained their popularity is evident from the many pieces of as late as the early nineteenth century in which both the form and style of decoration are purely of mediæval provenance.

Nor in view of its ecclesiastical origin has the Gothic influence ever been entirely lost in those pieces intended for sacred uses. For which reason we find a continual recurrence of mediæval motifs in church silver subsequent to the coming of the Renaissance. This may be merely in the form of the knop or in the manner of the foot of a cup, but usually there is some indication of the ancient monastic silversmiths, even when the remainder of a piece symbolizes the revival at the height of its exuberance. Similarly after the Restoration, the architectural styles associated with the Gothic were for a time adapted to candlesticks, this being noticeable in those somewhat rare examples in which the stem takes a more or less octagonal columnar form on a wide spreading base with a molded convex band. But Oriental inspiration is inferred from the decoration of Chinese subjects.



Courtesy of the Victoria and Albert Museum
SILVER-GILT CENSER, MID-FOURTEENTH CENTURY



Courtesy of the Victoria and Albert Museum
THE STUDLEY BOWL, LATE FOURTEENTH CENTURY



Courtesy of the Victoria and Albert Museum
SILVER-GILT CUP HALL-MARKED 1500-1



LANDSCAPE WITH PINE TREE BY ALBRECHT ALTDORFER

There are very few impressions of plates by Albrecht Altdorfer (1480-1538) in existence. He had an unusual appreciation of landscape in the modern sense. There is a remarkable feeling of space and air in his work, more than a century ahead of Rembrandt. Although there is something reminiscent of Italian art in his landscapes there is no record of his having visited the South. His plates are all etched, not engraved. He was primarily an architect and his etching and painting were only avocations. Had he given more time to etching he would doubtless have won a greater place than among the "Little Masters," from whom, however, he does stand apart by reason of his individuality. A landscape such as this was no doubt inspired by the Bavarian valleys in the vicinity of Ratisbon for which he seems to have had the deepest affection

THE DECORATIVE PAINTINGS OF NATOIRE

BY YVES HENRY BUHLER

A CONTEMPORARY RIVAL OF FRANÇOIS BOUCHER, THIS CLEVER DECORATOR
TAKES HIS PLACE AS A LESSER MASTER OF THE EIGHTEENTH CENTURY

IT seems strange to think that posterity which has so highly praised and admired François Boucher should have completely forgotten his most noted contemporary rival, Charles Joseph Natoire. The career of these two painters ran parallel for a long time. Both came for the first time into public eye at the Salon of 1737, three months after the tragic death of their illustrious master, François Lemoyne. Not since the exhibition organized by the Duc d'Antin ten years earlier had the Grand Salon du Louvre witnessed such a public display. The old masters—de Troy, Coypel, Restout, Dulin, Galloche—were still there, but side by side with their works could be seen the brighter, rosier-colored paintings of a rising generation. Many pupils of Lemoyne had come into their own, foremost among whom were Natoire and Boucher. That the two painters were rivals was common knowledge at the time. And, though it may surprise us to-day that art lovers should have constantly associated in their minds such unequal talents, that fact, and the undeniable decorative quality of Natoire's works, should redeem him from oblivion.

Charles Joseph Natoire was born in Nîmes (Gard) on the third of March, 1700. His father, Florent Natoire, was a sculptor, born in Nancy (Meurthe) about the year 1667, of whose work little is known. He later moved from Lorraine to Nîmes, where in 1723 he held the position of Consul. Charles Joseph showed an early inclination for painting and when seventeen was sent by his father to Paris to become, as he hoped, a great artist. Arriving in the French capital, Natoire studied with Galloche, then at the height of his fame and himself a pupil of Louis Boullogne. Soon we see him fall under the influence of the rising school of artists whose bright and seductive paintings were rapidly becoming the fashion of the time. With Nanotte and Boucher, Natoire entered the studio of Lemoyne, the acknowledged head of the new school. If Galloche's influence had been quasi nil, Lemoyne's in turn left a lasting imprint on the painter. Under such a master his progress was rapid, and in 1721 he won the *prix de Rome* with a picture representing *Manuë offrant un Sacrifice au Seigneur*. To-day the pleasing composition of the



"THE THREE GRACES" BY CHARLES JOSEPH NATOIRE IS IN THE LOUVRE COLLECTION. IN IT, AS IN EVEN HIS HISTORICAL PAINTINGS USED AS MODELS FOR GOBELIN TAPESTRIES, HE STILL REMAINS ESSENTIALLY A DECORATOR



From the Palais du Trianon

NATOIRE'S STYLE, LIKE THAT OF FRANÇOIS BOUCHER, HIS MOST NOTED CONTEMPORARY, WAS PARTICULARLY WELL ADAPTED TO TAPESTRIES OF GOBELIN AND BEAUVAIS AS WE MAY JUDGE FROM THIS PAINTING "DIANA ASLEEP"

painting, which now hangs at the École des Beaux-Arts—the first of a series of *grand prix de Rome* which the school possesses—alone atones for the flimsiness and artificiality of the figures.

On the third day of March, 1723, Natoire arrived in Rome to enter the French Academy whose director was then Charles Poërsen. Strange as it may seem in the light of his previous training, our young artist first copied frescoes of Raphael in the Vatican. Fortunately for him, during the winter of 1724 Lemoyne traveled through Italy and, while in Rome, visited Vleughels who had just recently taken up the duties of director of the Academy. Either host or guest must have advised Natoire to practice a style of painting better adapted to his talent, for in 1725 he copied the more modern composition *Le Rapt des Sabines* by Pietro da Cortona. From now on his art developed rapidly, witness the decisive success he obtained by winning the first prize of the Roman Academy of St. Luke. His subject was *Moïse apportant aux Israélites les Tables de la Loi*. Both among the French colony in Rome and the Parisian public, the news of Natoire's achievement spread quickly

and was commented on with much favor. Vleughels was delighted by the recognition accorded his pupil, and appreciating the decorative quality of the prize winning picture, decided to employ the painter in the restoration of the Palazzo Mancini, which was then housing the French Academy, a task in which Natoire acquitted himself very creditably. In September, 1728, after five years spent in Italy, the painter left Rome to return through Lombardy to his beloved Paris.

The second period of Natoire's life now begins. For twenty-three years, from 1728 to 1751, he spent most of his time in Paris and painted the greater and better part of his works. No sooner had he returned to the scene of his early achievement, than he found in his former teacher Lemoyne a trusty guide and protector. Master and pupil exhibited at the *Exposition de la Jeunesse*, the former, notwithstanding the fact that this exhibition was usually not considered worthy of artists whose reputation had already been established.

Natoire was coming into vogue. Orders for paintings increased, and art patrons eagerly sought the artist's talent for interior decorations. Few indeed were better



From the Uffizi, Florence

IT MAY SURPRISE US THAT BOUCHER AND NATOIRE OF UNEQUAL TALENTS WERE ASSOCIATED IN THE MINDS OF ART LOVERS, BUT THE DECORATIVE QUALITY OF NATOIRE'S WORKS SHOULD REDEEM HIM. A SELF-PORTRAIT IS SHOWN

gifted than he to satisfy this fashion of the time. It was but natural, therefore, that when the Controleur Général Orry built the castle of La Chapelle-Godefroy near Nogent-sur-Seine Natoire should be asked to decorate the walls. The order called for mythological themes taken from licentious fables. These mural decorations, painted during the years 1730 to 1735—now in

the museum of Troyes—offer an excellent sample of what contemporary taste demanded. When Orry became Directeur des Bâtiments, succeeding the Duc d'Antin, he continued to be a patron of Natoire. Among his orders were episodes of the history of Clovis, and an allegory, *Le Repos de la France*. The French Academy of Painting did not at once recognize the artist's merit,



JUNO AND IRIS ARE REPRESENTED IN THIS PANEL FROM THE LOUVRE. COMPARED WITH THE PAINTINGS OF BOUCHER NATAIRE'S FIGURES ARE BLANK AND UNNATURAL BUT WORTHY OF NOTICE BECAUSE OF THEIR DECORATIVE QUALITIES

indeed, he saw two of his former comrades in Rome, Etienne Jaurat and Nicolas Delobel, enter the sacred hall ahead of him. His rival, Boucher, became a member on January 30, 1734, and only on the last day of the same year was Natoire taken into the august assembly. His reception work *Vénus demandant à Vulcain des Armes pour Enée*, though not original in subject, is still regarded as one of his best paintings and one which the Louvre is justly proud of possessing.

As soon as Orry became Directeur des Bâtiments, he reestablished the annual exhibition in the Salon du Louvre, and, with the exception of 1739, we find Natoire a regular contributor. As a decorator his fame was wide-spread. One of the ablest architects of the time, Boffrand, then in charge of the restoration of the Hôtel de Soubise, asked the master to decorate its famous oval drawing-room. And from 1737 to 1740 Natoire painted in strangely shaped panels, amid the most elaborately gilded decorations, what is considered his outstanding contribution to art, *L'Histoire de Psyché*.

Natoire was then both painting and teaching. Among the many pupils who filled his studio was Vien who later became famous. Orders came in large numbers; among

them we note a series of episodes from the life of Don Quixote to be used as models for Beauvais tapestries and a new series of decorations for the Chapelle-Godefroy entitled *L'Histoire de Télémaque*. During the next ten years the master was feverishly at work on orders from the King, and though most of the paintings were chiefly for definite decorations, they were, nevertheless, nearly all exhibited at the Salons. Natoire treated every kind of subject, but even in historical paintings, such as the series of *Histoire de Marc Antoine* used as models for Gobelin's tapestries, he still remains essentially a decorator.

Through the Salons the artist kept in touch with the public. In 1742, he exhibited a large size composition, entitled, *Don Quichotte dans le Temps qu'il est Déshabillé par les Demoiselles de la Duchesse*. As one art critic aptly points out, to attempt to paint such a subject with any degree of success, requires a sense of humor, which the good and naive Natoire totally lacked. The picture is but one of a series of the history of Don Quixote—now in the museum of Compiègne—which were ordered by the Fermier Général Du Fort, as pattern for Beauvais tapestries. *Diane Surprise*, a good composition, also found its way to the same Salon.

In 1743 Natoire exhibited four paintings representing Diana, Bacchus, Apollo and Venus, which the King had ordered for Marly. Only one, of mediocre quality, can be traced to the drawing-room of the Petit Trianon. Natoire, religious painter, was a novelty in the Salon of 1745. His *Saint Etienne* destined for the Church of Saint-Germain-des-Prés, though it showed an aptitude to treat the most varied subjects, added nothing to the artist's reputation. Next to this composition hung one of the largest of all Natoire's paintings, and the only one depicting a contemporary episode: *Entrée Solennel de M^{gr} de Paris Evêque d'Orléans . . .*, ordered for the Palais Episcopale at Orléans. In the same year, Natoire, Boucher and Vanloo were asked to collaborate in decorating the *Cabinet des Médailles de la Bibliothèque du Roi*. Not to be outdone by his rivals, the artist painted, according to all accounts, three of his best panel pictures, representing Thalia, Terpsichore, and Calliope. Unfortunately, through the carelessness of recent renovators they have been destroyed.

When in the Salons of 1746 and 1747 Natoire entered: *Le Songe de Télémaque*, *Une Vierge*, *Fête de Bacchus* and various allegories, contemporary critics were widely apart in their comments. Lafon de Saint-Yenne calls the

flesh coloring weak, pallid and insipid, adding that such color seems to be the general tone of both painting and literature of the time: "Tout y est de la couleur des roses et en conserve la durée." Another art critic, l'Abbé Leblanc, takes the opposite view: Natoire's *Fête de Bacchus* he thinks is reminiscent of Poussin, and the clever blending of the colors is worthy of the greatest masters. A year later, yet another critic seeing at the Salon of 1748 Natoire's *Martyre de Saint Ferréol*, destined to the church in Marseilles of that name, thinks that the progress the painter has made in coloring, which was formerly somewhat weak and yellowish, heralds him as one of the leading artists of the nation and one whose infinite talent the public will be prone to recognize.

When Boffrand built the Chapelle des Enfants-Trouvés on the parvis of Notre-Dame where l'Hôtel-Dieu now stands, he again sought the painter's collaboration for the interior decorations. With the help of two architects, Brunetti, father and son, who prepared the appropriate spaces for his compositions, Natoire painted the story of the Nativity. If we believe contemporaries, the destruction of this chapel has deprived us of one of Natoire's most noteworthy achievements in painting.



"VENUS DEMANDING THE ARMS OF ÆNEAS FROM VULCAN," THOUGH NOT ORIGINAL IN SUBJECT IS STILL REGARDED AS ONE OF THE BEST PAINTINGS BY NATOIRE AND ONE OF WHICH THE LOUVRE IS JUSTLY PROUD OF POSSESSING

A faithful servant to the king, the artist did not let the occasion of the birth of a princess to Madame la Dauphine in 1750 go by, without commemorating the happy event with an allegorical painting. Such a service deserved a worthy reward, and we may well assume that the master, who was then fifty-one, had hoped to be given the title of *Premier Peintre du Roi*. Louis XV, however, bestowed that honor on Coypel, compensating Natoire by appointing him successor to de Troy who had just then been asked to resign the directorship of the French Academy in Rome. We have no doubt, that notwithstanding the distinction of such office, the painter's rivals saw him leave for Italy with great pleasure; for both Vanloo and Boucher, remaining in France, were in a better position to keep in touch with the public and thereby enhance their renown.

Natoire entered upon his new function January 1, 1752. From then on we have a profusion of details regarding the artist's life, details all recorded in the official correspondence which he was required to keep with the Directeur des Bâtiments to whom he was directly responsible. During the twenty years of his directorate—the longest directorate on record—Natoire

witnessed three changes in his superior, in turn: De Vandières, Marquis de Marigny, l'Abbé Terray, and Comte d'Angiviller.

A distinguished artist, the painter proved to be a hopelessly inefficient administrator, who at times was entirely helpless to curb the spirit of the youthful artists entrusted to his care.

By the spring of 1774 the painter's accounts became hopelessly entangled. Therefore, when d'Angiviller became Directeur des Bâtiments, he decided to appoint a new head to the Academy. The news came like a thunderbolt to the old painter. Without waiting for the arrival of his successor, he retired to Castel Gandolfo near Rome. There, he lived in peace and seclusion to his death on August 29, 1777.

Natoire had worked hard during the twenty years of his directorate, yet, with few exceptions, his paintings and decorations attracted little attention: fickle Paris had forgotten the artist. As a clever decorator, and perhaps, as Lady Dilke points out, because he was the teacher of Vien, the forerunner of pseudoclassicism and himself the master of Louis David, he deserves to take his place among the lesser eighteenth century masters.



From the Palais du Trianon

NATOIRE IS ENTITLED TO GO DOWN IN THE HISTORY OF FRENCH ART AS A CLEVER DECORATOR AND DESERVES TO TAKE HIS PLACE AMONG THE LESSER MASTERS. HERE SHOWN IS HIS "TELEMACHUS IN THE ISLE OF CALYPSO"



All photographs courtesy of the Macbeth Galleries

"THE MIRACULOUS DRAUGHT" TRANSMUTES THE LYRICISM OF EMIL CARLSEN'S ART INTO THE REALM OF RELIGION

THE LYRICISM OF EMIL CARLSEN

BY JOHN STEELE

HE IS NOT SO MUCH THE PAINTER OF TREES AND SKIES AS HE IS
OF THE MOODS THESE NATURAL OBJECTS INSPIRE IN HIS SOUL

TO greet Emil Carlsen, on the occasion of his seventy-fourth birthday (which occurs the nineteenth of October), as the sole survivor of a past generation of American painters is hardly fair. It is true that Carlsen does belong to the generation of J. Alden Weir, Chase, Homer, Murphy, and the rest of the great men who came into their rightful heritage at the end of the last century or the beginning of this one. But it is a notorious fact that certain artists mature late, that they keep on growing and developing until long past the three-score-and-ten point. Examples are innumerable. One thinks at once of Frans Hals, of Claude Lorrain, of Dominique Ingres (painting the nudes of his celebrated *Bain turc* at the age of eighty-four or eighty-six); one thinks of Corot, of Monet, of the indefatigable Renoir,

of the great old men of Japan, all of whom, in their pictures at any rate, had somehow captured the secret of eternal youth. And one of the most recent studies in still-life by Emil Carlsen, lately exhibited at the Macbeth Galleries, surely wins for this distinguished American artist a legitimate place in that high company. His development, as this Spanish *brasero* brilliantly illustrates, has not ceased, but has gone on along the line of amazing technical skill, of freedom from formulæ, of brilliant technical ease. That still-life conveys to the spectator something of the artist's enjoyment of his own medium, no less than his delight in the objects out of which this visual music is created.

Nevertheless, the truth remains that Emil Carlsen does paint in the idiom of the past. From first to last



IN MARINES OF THE TYPE HERE PRESENTED EMIL CARLSEN IS OBVIOUSLY MORE INTERESTED IN THE POETRY OF SKY AND THE MYSTERY OF LIGHT THAN IN THE SEA ITSELF. ILLUMINATING IS THE COMPARISON OF CANVASES OF THIS TYPE

in his work there is none of that strident, slangy colloquialism that mars so much of the work of the younger Americans. Gifted and serious as so often they are, nevertheless these men limit the circle of their admirers because they seem in their canvases merely to be talking shop among themselves. Or, again, they tell each other facetious little jokes. We cannot laugh with them because we are not "in the know." Carlsen represents a generation which painted in a manner more tranquil, more dignified, infinitely more restrained. Perhaps these men were a bit too submissive to past standards, too reverential and respectful to the old masters. Yet if their universe were more ordered, more peaceful—a universe which the doubts and the challenging skepticisms of the younger generation could not destroy—it had at least the advantage of insuring the peace and tranquillity of the artist's own soul. And this peace is

perhaps the *sine qua non* of all truly creative effort.

In the quiet studio of Emil Carlsen in New York City there is an atmosphere of the past. This impression is intensified by the interesting sketches and canvases of his friend Alden Weir, a large unfinished canvas by Chase, and other mementoes of the great 'nineties. The delicate, exquisitely chiseled figure of Emil Carlsen himself suggests something of Whistler's portrait of Carlyle; and the artist himself, in his modesty and serene faith in the past, present and future of American art, arouses the troubling suspicion that perhaps after all men of Carlsen's generation and ideals may have been nearer the soul of beauty than our destructive, militant moderns, out to destroy our faith in beauty as such, in standards as such, and so determined in their worship of "strength" as the primary virtue of painting that very often they confuse it with brutality, and



Courtesy of the Macbeth Galleries

WOOD INTERIOR, A LANDSCAPE BY EMIL CARLSEN

The lyrical quality of Emil Carlsen's art is nowhere more eloquently expressed than in such landscapes as this "Wood Interior." In this glowing canvas he has sought consciously to transmute the elements of nature into a poetic harmony of color and form. By his masterful use of a limited color scale and the elimination of all discordant notes, Carlsen here succeeds in the creation of a landscape which tempts one to employ terms of music when attempting to describe it



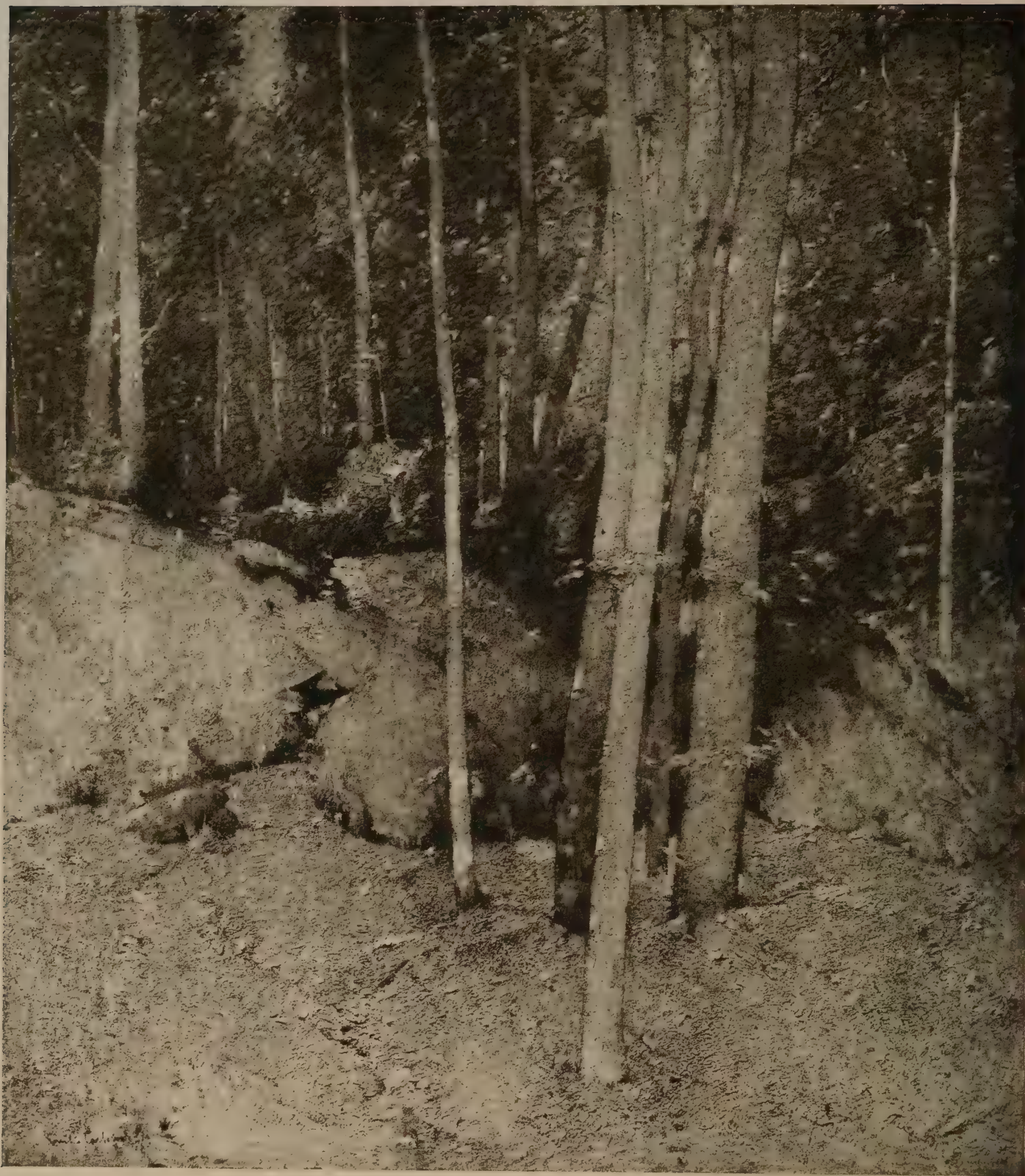
SERENITY IS THE KEYNOTE OF THE MOOD IN WHICH, IN A WHOLE SERIES OF LANDSCAPES, EMIL CARLSEN HAS HERE INTERPRETED NATURE. HIS TECHNIQUE IS ADMIRABLY ADAPTED TO CONVEY TO US THE ARTIST'S OWN PLEASURE

exhibit not so much real strength as mere overstrain.

With feelings of welcome relief we may seek refuge in the cool sanctuary of Emil Carlsen's art. In contrast to the warm combativeness of much contemporary American painting, we experience here a distinct lowering of the temperature. There is nothing destructive, nothing dramatic, nothing even "dynamic" in these landscapes. Even the marines are absolutely lacking in that storm-tossed, tempestuous quality in which most painters of the marine revel. It is, as a matter of fact, far easier to point out, after a superficial survey, the elements which are so conspicuously lacking in the canvases of Emil Carlsen than to discover those mysterious, subtly con-

cealed qualities which suffuse it with a lyricism peculiarly his own.

Finally it becomes apparent that this artist is fundamentally a poet. Lyricism is his outstanding quality. He is not so much the painter of trees and skies and the dimly lighted interiors of woods and forests, nor of waves and cliffs and clouds as he is of the moods these natural objects inspire in his soul. As Mr. Eliot Clark truly said some years ago: "Carlsen takes objects out of their purely objective environment and reconstructs their aspect in accordance with his æsthetic idea. . . . As a landscape painter his range of subject is limited; his themes are more or less confined to a few color mo-



THIS "FOREST INTERIOR" IS A SPLENDID EXAMPLE OF MR. CARLSEN'S POWER TO ELIMINATE DETAIL AND TO SIMPLIFY SALIENT FEATURES WHILE YET RETAINING ALL THAT IS ESSENTIAL IN THE DEPICTION OF AN ACTUAL SCENE

tives. He is not responsive to the dramatic manifestations of nature, and does not express the emotional quickening in nature's theatre. He adapts nature to his own use, and his use is largely decorative."

Lyric, I believe, would be a more appropriate term than decorative to describe Carlsen's use of the objects of the external world. These landscapes are "composed" much in the same manner in which music is composed—music or lyric poetry. In those charming harmonies of

"forest cathedrals," of young beeches through the leaves of which filters the dim sunlight, one becomes gradually conscious that here is no attempt at literalism or naturalism, but a conscious transmutation of elements, complete elimination of others, the adoption of a definite self-imposed scale of values, all toward the ultimate end of expressing the inner poetry of the artist's soul. The repetition of so many of these landscapes of the same type and Carlsen's insatiable delight



"O YE OF LITTLE FAITH!" IS THE ARTIST'S OWN FAVORITE CANVAS AND UNDOUBTEDLY REPRESENTS THE ART OF EMIL CARLSEN AT THE HIGHEST POINT OF ITS INTENSE AND PROFOUNDLY MOVING RELIGIOUS EXPRESSION

in certain types of trees and his unfailing rejoicing in skies may be offered as further evidence that he has sought not to depict the wonders or the beauties of external nature—in the manner, for instance, of the late John Sargent in his water-color sketches—as

through the symbols of nature to perfect the expression of his own inner beauty. This beauty, it becomes evident, is a static and balanced one. There is no violence in it, not the slightest trace of hatred or irritation, but a sense of contentment—to borrow the words of Eliot

Clark—which is the direct emanation of his own being.

It has been a logical and inevitable step from the lyricism of Carlsen's most representative landscapes to the profounder poetry of his religious canvases. These are not in a genre differing from the landscapes or the marines, but rather an intensification of them. It is not surprising to learn that Emil Carlsen considers *O Ye of Little Faith!* his best picture. In this notable achievement which was awarded a gold medal last year at the Sesquicentennial Exposition in Philadelphia, the figure of the Saviour walking on the waters is the center of interest, though it is relatively small. To the undiscerning observer this canvas might at first glance seem to be a marine with an added figure. But it is the mood of the painter, his almost uncanny ability to transmute the facts of nature into the realm of the supernatural and the divine. He succeeds in awakening our interest in the wonder and the glory of the miracle, by the very power of his own reverence and the sincere profundity of his own religious feelings. Here, as in *The Miraculous Draught*, another religious painting, he has succeeded in a field of painting which has, it must be frankly confessed, baffled the vast majority of contemporary painters and sculptors. Religious painting in our day has been, to borrow the language of business, "a total loss." Men cannot paint the divine until they have themselves been initiated into spiritual truth. Otherwise it escapes them. For here all their skill, all their virtuosity, if true faith and piety be lacking, can avail them nothing. For if these paintings be indeed themselves of little faith, they can only drag the divine down to the stature of the all-too-human, and the realm of the spiritual down to the immediacy of earth. For this very reason when we search for painting truly religious we turn from the insincere virtuosity of the later Renaissance masters to the youthful sincerity of the Italian primitives.

It is late to praise the still-life painting of this artist, who, although born a Dane in Copenhagen, has become so completely assimilated by American art. Perhaps the most effective tribute to this phase of Carlsen's art has

been already paid to him by Arthur Edwin Bye, who dedicated *Pots and Pans*, his book on still-life painting, to Emil Carlsen, and described him as "the most accomplished master of still-life painting in America to-day. . . . With old materials he has given a new interpretation to still-life, a more difficult and a more certain accomplishment than can result from experimenting with new theories and new processes."

As in the marines and the landscapes, these still-life studies are characterized by simplicity and spaciousness. Perhaps Emil Carlsen inherits a love of space and open

sky from his seafaring Nordic ancestors. Certain it is that one never finds any canvas of his cramped or overcrowded with detail. Unconsciously he seems to recognize that there is an underlying unity that links all phases of his work together, for he is quoted by Arthur Edwin Bye to this effect: "There is no essential difference between a still-life and a portrait. Up to a certain point a portrait is a still-life. Then there must be something added—personality, life. But to a still-life also there must be something added to make it a work of art—call it what you will."

Because he is a master of still-life, Carlsen has often been compared to Chardin. There is indeed some truth in this resemblance. Both these artists, the Parisian

bourgeois of the eighteenth century and the Danish-American of the twentieth, have pursued their careers as artists serenely indifferent to public acclaim and absolutely devoid of social aspirations.

All his life, practically, Emil Carlsen has been a teacher of art. Yet at the end of this long experience, he emphasizes his conviction that all the craft, all the technique, all the skill which the student may acquire in the art schools must remain valueless if he has not been gifted at birth with eyes of his own, a vision of his own, and "something to say." At seventy-four, Emil Carlsen remains far more tolerant in his outlook toward all artists than many of our younger men. Perhaps because he has sought his peace and happiness in his work, because he never stridently demanded recognition, he has won for himself a distinguished place in American art.



"THE SPANISH BRASERO," RECENT STILL-LIFE BY CARLSEN

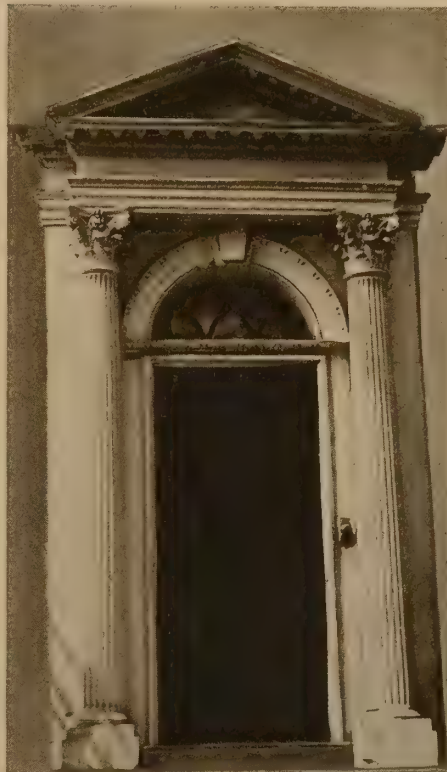
EARLY AMERICAN WOOD SCULPTURE

BY HENRY BRANSCOMBE

THE GREATER TECHNIQUE IN CRAFTSMANSHIP IN THE EIGHTEENTH CENTURY DERIVED FROM OUR NATIVE WOOD-CARVING

ALTHOUGH the early arrivals to this country actually represented two antithetical tenets, which in Cavalier and Puritan alike was reflected equally in their domestic surroundings as in their personal conduct, we nevertheless later see a relaxation of that austerity which prevailed in New England. And once this "backsliding" had set in very soon after do we find throughout the New England colonies the adoption of those more æsthetic designs, which had been earlier indulged in by the luxury-loving families in the South. Then as prosperity was brought by the old clipper ships which traded with foreign ports, so there appeared those more elaborate homes, which are the monuments to the skill of our earlier architectural and other woodworkers, whose art probably found its fullest expression with the introduction of the neo-classic designs of the brothers Adam.

But if the architectonic carving displays a greater magnificence and is admittedly more abundant, this is but one phase of the progress of our native craftsmen. And the various existing examples of decorative woodwork permit a study of this art from those days when lacking both experience and equipment, our ancestors



DOORWAY, CHARLESTON, SOUTH CAROLINA

produced merely naive gouged and chipped designs. Nor is it difficult for our present day collectors of early American woodwork to find in the carving of different eras that evolution which indicates the increasing desire for beauty and the subsequent greater technique in craftsmanship until from the artists of the late eighteenth century there emanated that genius which ministered to our inherent aspiration to perfect rhythm in fashioned shape. For although much fine carving is to be found with our mobiliary woodwork even earlier in the same century it remained to such men as William Rush, Samuel McIntire, William Savery, Duncan Phyffe and those unknown artists of South Carolina, to leave us that heritage of splendid architectural carving which is the glory of Salem, Philadelphia, Charleston and other cities.

Perhaps during this the last of the periods of pure æstheticism, the designers manifested but little originality of basic form; even so, the tribute is the greater equally to the early masters, and to Adam, Flaxman and our own McIntire, Phyffe and others who accepted their inspiration from the ancient Grecian designs. For in founding their styles upon those unearthed



Courtesy of the Essex Institute

THE SKILL OF SAMUEL MCINTIRE IS PARTICULARLY MANIFESTED IN HIS DETAILS OF OUR NATIONAL EMBLEM, THE EXAMPLE ILLUSTRATED HAVING BEEN EXECUTED BY HIM FOR THE CUSTOM-HOUSE AT SALEM, MASSACHUSETTS



Courtesy of the National Museum



Courtesy of the Essex Institute

THE STATUE OF WASHINGTON BY WILLIAM RUSH IS AN OUTSTANDING EXAMPLE OF AMERICAN WOOD-SCULPTURE.
THE NAIVE MILITARY FIGURE MADE BY AN UNKNOWN ARTIST WAS FORMERLY AT NEWBURYPORT, MASSACHUSETTS

at Herculaneum and Pompeii the eighteenth century artists gave proof of their own innate art, in their adoption of the fundamental forms known to their crafts centuries before. In this writing, however, it is rather our intention to deal more particularly with the art of the American wood-carver in so far as it relates to the decoration of moveable pieces. And because the interest shown in our native woodcraft, and in fact in others also, has only expressed itself during quite recent years so for that reason there are sections of this great country in which many fine works exist but which have so far remained almost unnoticed by collectors.

Again it should be observed that the creative genius of our carvers of the late eighteenth century was by no means confined to architecture and furniture, for there are several important pieces of wood statuary which give further evidence of the artistic skill of these men. And while in several instances it has been possible to correctly ascribe existing examples, there are yet many, such as the splendid figureheads of old ships and other fully carved forms, that have yet to receive attribution. Of the figureheads it is probably safe to assume that William Rush and Samuel McIntire were each responsible for many, for obviously one being a native and

resident of Philadelphia and the other of Salem, they would doubtless receive many commissions for this form of ornament, at one time so important an adjunct to a ship. Certain it is that both these men were sculptors of no mean ability, one of the most ambitious pieces undertaken by Rush, and in fact, probably the most important example of native American wood-sculpture known, being the statue of General Washington, which is now preserved in Independence Hall, Philadelphia.

Of examples of wood portraiture by McIntire there are several in existence, that affording us the greatest proof of his skill unquestionably being the profile of our first President. If the actual likeness and craftsmanship of this superb piece is typical of the artist's power, even greater luster is added to his achievement when it is recalled that McIntire had to rely entirely upon sketches he made at the time General Washington visited Salem in 1789. And the story is that during the President's delivering his address from the porch of Chase House, McIntire sat at a nearby window, carefully studying the features of his subject, the while making such impressionistic pencil sketches as he thought would be necessary in carrying out his projected work. For many years this portrait adorned the gate on Salem Common, but with another example of his carving, the eagle which was at one time over the door of the Custom-House of that city, has of recent years been protected from the ravages of the atmosphere within the Essex Institute. Another example of the wood statuary by the same artist-craftsman was his bust of Governor Winthrop which is now in the collection of the American Antiquarian Society. And that McIntire developed considerable talent in the sculpting of wood is additionally evident in his application of figures to some of the buildings he designed. Further, the fact that his conceptions were of a catholic nature is particularly apparent in his chief work of an architectural nature with which he employed wooden statuary; and which was the classic summer-house he built for Elias Haskett Derby.

In this instance in addition to the perfect classicism of the actual building there is an outstanding example of his versatility and splendid artistry in the various figures which he superimposed on the roof. At each corner of this he placed a carved classic urn and on the

ridge at one end a large wooden figure of a reaper complete with scythe, while at the other end he added a similar sized figure of a milkmaid. From such sparse records as exist, however, it would not seem that this able craftsman paid any attention to the carving of furniture, rather seeming to have devoted his talents to statuary and architecture. And as the attainment of our independence inspired many of our native painters to perpetuate the famous men, to whom we owe our

country, so are there indications that the artists in wood portraiture derived similar impetus. Nor would it be unduly optimistic to predict that there are wooden statues and busts of various prominent personages of that time yet to be brought to notice.

But however important such works may be to the artistic progress of our country during its more youthful days and however interesting to our national history, it is but natural that collectors rather devote their attention to those examples of early wood-carving, which are obtainable for their own collections. And even if from the ruins caused by the juggernaut of progress, much fine earlier decorative woodwork in the forms of mantels and paneling has been retrieved and replaced in modern homes, the individual interest is doubtless to a greater extent centered upon such carved work as represented by domestic furniture. Of examples of



Courtesy of the Essex Institute

MEDALLION BY SAMUEL MCINTIRE

such there are yet many to be acquired, ranging from the simple chests and chairs with decorated panels and backs to those beautiful constructions derived by our native craftsmen from Chippendale and the men of the Adam school. And it is a curious fact that while the less skillful carved work of the early oak chests, court cupboards, chairs, and other pieces will attract the attention of collectors, in the finer designs of the late eighteenth and early nineteenth centuries there is a tendency to accept a piece in its *tout ensemble* without especially noting the remarkable workmanship of the decorative designs.

Yet it would be no overstatement to suggest that the ornamental embellishments appearing on our native furniture of the latter period are no less perfect and distinguished than those of the contemporary English cabinetmakers. Even in the larger pieces such as high-boys as well as in low-boys and other pieces in the Chippendale manner the most perfect artistic reserve is ob-

servable. Similarly in the elaborate chair backs and cabriole legs inspired by the same English designer, and the somewhat later chairs manifesting their classicism in the lyre backs and the incurved legs decorated with carved acanthus leaves. But so apt are we to accept the whole as a beautiful and desirable work that we fail at times to observe the more delicate motifs which symbolize the remarkable progress of our formative arts within a brief century.

If we may decide from the examination of what is technically known as the "details" of the various carved features adopted in different parts of the country, then it may be said that, led by William Savery, Philadelphia undoubtedly developed a school of wood-carvers, unsurpassed in conception of ornamental features or in skill of execution. Exemplifying this is the shell motif which while prolifically used throughout indicates a noteworthy versatility in the adaptations appearing with this decoration on Philadelphia pieces. Again while the architectural designs show no departures from the original forms, there are symptoms in the carving of our eighteenth century furniture of attempts to impress characteristics indicative of the native craftsman's taste. At no time, however, are these pronounced to the extent of disturbing the æsthetic balance, but merely some minor motif evolved possibly from another and earlier style, or significant of some emblem adopted by the young nation. Thus on occasion a Spanish foot is used with a cabriole leg, the latter being entirely in the late Queen Anne or early Chippendale style. Again during the first part of the Republican era, there was naturally a decided preva-



Courtesy of Ginsburg and Levy

CARVED HOOD OF A LONG-CASE CLOCK

lence of the carved eagle. This national emblem in addition to forming the ornament for mirrors, long case clocks, and other wall pieces, was also placed between the top rail and the back splat of chairs of the same type found with the lyre back, the carved bird replacing the musical instrument. And in the mention of mirrors it is of interest to note that there is a tendency to regard the carved and gilt frames of these as modeled composition. Actually, however, most of the early examples represent excellent examples of the wood-carver's art as do some of the columns of the shelf clocks. Similarly too

at this period of our history when that distinctive style known as the American Empire appeared, our wood-carvers were called upon to exercise their resourcefulness in adapting various decorative motifs to the new styles. Nor did they fail to achieve ornamental designs, which while enjoying but a brief vogue were in most

instances beautiful in their modification of the original characteristics.

Although not acceptable in our time some of the finest carved woodwork of the early part of the last century is found with those massive pianos, then in vogue. Not uncommonly these were supported by carved stretcher ends each in the form of two outspread lion legs with claw terminals, the heavy horizontal connecting stretcher also being lavishly carved. But if such pieces exhibit unpleasing cumbrousness withal the craftsmanship is none the less perfect, there are many existing examples of this time which display the acme of delicacy in the exquisite pierced garlands and other motifs more often found with mirrors. Unfortunately the gilt sometimes detracts from the carving.



CARVED TOP TABLE SHOWING ORIENTAL MOTIFS

GABRIEL DE SAINT AUBIN AND HIS BROTHERS

BY ROBERT ALLERTON PARKER

THE ECCENTRIC GENIUS OF EIGHTEENTH CENTURY PARIS
FOR WHOM DRAWING BECAME THE DOMINATING OBSESSION

FOR a long time amateurs of the *dix-huitième* grouped in a single unit the work of the Saint Aubins. About two years ago, at the galleries of Jean Charpentier in the Faubourg Saint-Honoré, a retrospective exhibition of the work of these three brothers was held; and one of its main results was the emergence of the figure of the second of the brothers, Gabriel-Jacques, as an incomparable genius in draughtsmanship, and as another of those extraordinary, fantastic characters in whom the French eighteenth century abounded, who win our affection not only because of their talents, but because of their very eccentricities.

That distinguished littérateur Valéry-Larbaud once characterized reading as *ce vice impuni*. For Gabriel de Saint Aubin drawing was even more than an "unpunished vice"—it was a habit, an addiction, an ever-growing obsession, a monomania. If he lived only to draw, with almost equal justice we might say that he died of draughtsmanship. It was in 1780 that Gabriel de Saint Aubin perished of self-abandonment, almost literally buried beneath the ever-mounting tens and hundreds and thousands of drawings that rose like a deluge about him in his disordered lodgings in the rue de Beauvais. For the obsession of drawing had for a quarter of a century kept growing like a malignant disease in the hidden recesses of his brilliant mind, finally crowding out all other interests, all other activities. And as this monomania assumed complete dominance of Gabriel's mind and functions, he paid less and less attention to the ordinary amenities of life. He sprinkled a bit of ground-up chalk into his unkempt locks of hair; he smeared more of it on his stockings to give them a semblance of whiteness; he was seen every day wandering through the streets of Paris, nose in air, pencil in hand, annotating with innumerable little drawings the many volumes of Piganiol de La Force's *Description de Paris*; lingering before the princely doors of great *seigneurs* or financiers, capturing with a few magic strokes

the chapels and the statuary in the great churches; stopping before a *porte cochère* to note the beauty of its architecture; haunting the auction sales, and annotating the catalogue in his inimitable manner with drawings of the pictures offered to dilettantes and *flâneurs*, or wandering into the cathedral of Notre Dame to listen to a sermon by a famous preacher, only to find his attention

absorbed by the play of multicolored light, filtered through the stained glass, in the great nave filled with little black humans, and so, because of his inner compulsion, to begin to draw, and thus to distract so much attention from the sermon that the ecclesiastic was forced to stop, exclaiming to his congregation: "When eyes are satisfied, I hope that you

will lend me your ears!" But Gabriel kept on drawing.

Nothing escaped the unwearied eyes nor the indefatigable pencil of this Parisian born. He had a "nose for news," insatiable curiosity, talent as unfailing and inexhaustible as it was undisciplined, combined with a mind so well-informed that he was able—we have his puzzled elder brother's word for it—to talk to the professors on their own ground, to attend chemical and other scientific experiments (and to draw them, of course!). He ran to fires; was present at every public festival, inauguration, ball, masquerade, opening night at the Opéra or the Comédie; at every new attraction on the boulevards; at the opening of the Salon in 1753 and every year afterwards; in the faubourgs—the Pré Saint-Gervais, Menilmontant, Passy, Saint-Cloud, Versailles—though Versailles is indeed the outer rim of this Parisian's busy little world.

Why, we are tempted to ask, was this man with such supreme gifts and such concentrated interest in his individual mode of expression, side-tracked into such an aberrant way of life? The son of a designer and manufacturer of embroideries who enjoyed the title of *brodeur du Roi*, he had been as a youth a diligent and industrious student of art. Gabriel de Saint Aubin began his



Courtesy of the Metropolitan Museum of Art
THE GLOW OF THE FIRELIGHT SUFFUSES THIS DRAWING



Courtesy of M. Knoedler and Company

"AT LEAST BE DISCREET!" IS THE TITLE GIVEN TO THIS TYPICAL EIGHTEENTH CENTURY ENGRAVING EXECUTED FROM HIS OWN DESIGN BY AUGUSTIN DE SAINT AUBIN, THE YOUNGER BROTHER OF THE ECCENTRIC GABRIEL



Courtesy of M. Knoedler and Company

"COUNT ON MY VOWS!" IS A COMPANION PIECE TO THE ENGRAVING ON THE OPPOSITE PAGE. THEY ARE TYPICAL OF A SERIES OF "SCENES GALANTES" WHICH ATTAINED POPULARITY BEFORE THE OUTBREAK OF THE FRENCH REVOLUTION



"SUNDAYS AT SAINT CLOUD" IS A DRAWING IN SANGUINE MADE BY GABRIEL IN 1762. THIS DRAWING, SHOWING THE UNCHANGING ASPECT OF PARISIAN LIFE, WAS AT ONE TIME IN THE COLLECTION OF EDWARD DE GONCOURT

career with the most traditional of ambitions—to win the *prix de Rome*, to follow in the footsteps of the great classical masters, to become a good historical painter in the approved manner of the eighteenth century. In 1750, at the age of twenty-six, he was awarded a second prize in the Academy; in 1752, his name was not mentioned for the *grand prix* in painting, which was awarded to Fragonard; in 1753, he was classed second, after Monnet, whom Fragonard had defeated the year previous; in 1754 he made his third and final attempt, but the award was given to the son of Chardin, and Gabriel de Saint Aubin was not even mentioned.

And so he was forced to abandon the idea of going to Rome. He became at the age of thirty somewhat embittered toward the official Academy. And so, as his elder brother expressed it, he abandoned himself to his genius. He switched his allegiance to the Académie Saint-Luc, a sort of "Independents" of eighteenth-century Paris. In it Gabriel studied, taught and exhibited, until

its roving existence was crushed out in 1776 by its powerful official rival. He painted a few pictures; he did some etching, though over a period of twenty-five years there were only some fifty-one specimens of this phase of his work according to M. Emile Dacier's catalogue of his engravings. He did some illustrations, letter-heads, vignettes, and decorations for books, notably for the poems of his friend Sedaine. Yet for the most part he made little effort to adapt his art to the commercial opportunities which presented themselves, nor to apply it, as his elder and his younger brothers, inheriting the sound traditions of craftsmanship from their father, had succeeded in doing. Twelve years the junior of Gabriel, Augustin developed into a fine, workmanlike engraver, industrious, efficient, living a sober bourgeois life with his wife and children, and undoubtedly shocked and scandalized, yet withal impressed, by Gabriel's wilful waste of exceptional talent.

Compare in detail the sound, sustained workmanship of Au-



Courtesy of the Metropolitan Museum of Art
ONE OF GABRIEL'S INNUMERABLE SKETCHES

gustin de Saint Aubin's famous engraving *Au moins soyez discret* or its companion piece, *Comptez sur mes serments!* with a characteristic etching by his brother Gabriel, and you are immediately struck with the difference between industrious artisanship and the emancipated spontaneity of genius. The only type of genius in the work of the one is that for taking infinite pains; in the other we are confronted with the delightful spectacle of a demigod at play. For this reason, collectors cherish as even more precious than the etched work of Gabriel his most wilful drawings. He was known as a *gribouilleur*, a dabbler. His line seems to lose itself on the paper or the copperplate, to wander about with the same apparent lack of purpose as did the artist himself through the streets of Paris. And yet, just as a skilful magician distracts the attention of his audience in the preparatory stages of his little miracle, so Gabriel de Saint Aubin brings his spectator to the sudden realization of the miracle he has wrought with his careless lines, which have nothing of that metallic rigidity or unrelieved hardness we associate with commercial engraving or design. One of the two drawings by Gabriel de Saint Aubin now in the possession of the Metropolitan Museum of Art, that of a few figures bathed in the candle-lit effulgence of a salon, is a veritable little masterpiece in evoking the light and the perfumed ambience, all with an utter economy of line and not the

slightest suggestion of any effort toward accuracy. This *petit maître* was too great an aristocrat in his *métier* ever to admit that he condescended to ignoble toil in producing his effects.

Gabriel de Saint Aubin's etchings, similarly, give the impression of direct drawing on the copperplate. Certainly he was familiar with all the conventions and tricks of the trade—the parallel strokes, the cross-hatching, the repetitions and the monotonies of the engravers who were artisans rather than artists. His hand seems to move over the plate tentatively, delicately, tracing the arabesque of an image, or sharpening some contour with an accent or two, deepening a shadow, releasing a light, and always recreating in our own minds the impression of the artist concentrated over his work, his swift strokes criss-crossing in every direction, sometimes with spider-like delicacy, or again digging into the metal with the inerrant ferocity of a tiger, indifferent at all times to the neatness of the good, careful, and uninspired work of the professional. But out of this apparent negligence, this seeming incertitude and carelessness, this scorn for the efficiently finished product, Gabriel de Saint Aubin transports us into a much more intimate relation with his own creative process, that we too share his pleasure in breaking the traffic rules for pedestrian talents. The most original etcher of the entire eighteenth century, as Baron Roger Portalis and Henri Beraldi



"L'ACADEMIE PARTICULIERE" IS ONE OF THE VERY FEW PAINTINGS IN OIL EVER COMPLETED BY GABRIEL DE SAINT AUBIN. MR. MORTIMER L. SCHIFF OF NEW YORK ACQUIRED IT FROM THE JACQUES DOUCET COLLECTION

have proclaimed him to be, no small part of his genius is undoubtedly bound up with his power to awaken in the minds of the discerning a consciousness of direct though vicarious participation in the artist's own ecstasy in drawing or engraving. Gabriel makes us feel that we too are drawing with him, or etching, or painting in water-color, gouache or bister. His drawing shares this with all great art: it lifts us into a communion in which the ordinary distinctions of the first, second and third persons of mundane grammar and existence are fused in a more enduring reality, a more immortal life.

Having experienced this ecstasy, Gabriel de Saint Aubin was not the type of artist ever to content himself with the routine, the practice nor the company of journeymen artists. Resolute in the consciousness of his own worth, defiant of the decrees of cliques and coteries, ambitious only of satisfying himself, following the bent of his own nature, he became an insatiable student of nature and of life. Armed always with pencil and crayon he was fascinated by the ceaseless spectacle of Parisian life, always changing yet always constant! The unchanging aspect of it is emphasized as one gazes at that wash drawing entitled *Sundays at Saint Cloud*—particularly when one has shared with the artist, as it is still

possible to do, the varied spectacle of a *foire* at Saint Cloud.

The oil paintings of this erratic artist are even rarer than his etchings or water-colors. M. Emile Dacier, of the Bibliothèque Nationale, to whom we are indebted for a complete documentation concerning the work of Saint Aubin, lists a total of some thirteen pictures in oil and gouache which are authentically the work of Gabriel. The *Parade des boulevards*, which dates from 1760, is now in the National Gallery in London. Others are in the Louvre, the Carnavalet, in Stockholm, and a celebrated water-color, depicting the celebration of a fête in the Colisée, is in the Wallace collection.

But one of the most discussed paintings of Gabriel de Saint Aubin, the *Académie Particulière* was purchased by the American collector, Mr. Mortimer L. Schiff, at the time of the Doucet sale of eighteenth century art. This is a small wooden panel, measuring about seventeen centimetres by twenty-seven, and was painted sometime between the years 1773 and 1776. The "private academy" depicts a young artist, with his portfolio on his knees, drawing a nude model stretched out on a divan. In the background is a fireplace, and a

(Continued on page 112)



HERE IS A SECOND STATE OF GABRIEL DE SAINT AUBIN'S ETCHING OF THE FIRST SALON, HELD IN THE LOUVRE IN 1753. EVEN IN HIS EARLY WORK HE IS REVOLTING AGAINST THE TRADITIONS OF EIGHTEENTH CENTURY ENGRAVINGS



Courtesy of the American Art Association

MEISSEN PORCELAIN RENDERING OF THE CHARIOT OF LOVE, THE DRAPERIES OF WHICH MANIFEST THE SPLENDID COLORINGS

MEISSEN WARE AND ITS MODELERS

BY CHARLES HYDE-JOCELIN

COLLECTORS OF MEISSEN, WHICH WAS THE PIONEER PORCELAIN IN EUROPE, MAY TRACE THE INFLUENCE OF ITS ARTISTS TO EXAMPLES BY MANY LATER FACTORIES

FABRICS, which are the material medium by which the craftsman expresses the grace and beauty of his art, may decay, but those traditions which were founded by the pioneers of the various crafts endure. And while perhaps as the years pass more efficient methods for the production of the fashioned fabric may be evolved, that beauty, upon which all results of manual skill depend for charm is based upon the art of those men who gave us the splendid designs in the centuries when mass production was not. Nor can power to continue and withstand be founded upon aught but the close association of perfect craftsmanship and true artistry; for while super-



Courtesy of the American Art Association

A MEISSEN GROUP OF "THE BOOK OF LOVE"

ficial art and poor workmanship may temporarily serve the malservations of the unscrupulous, not one of the many attempts to imitate the earlier works has long remained undiscovered. Nor does any offer greater attraction to the modern forger than that art which resulted from the efforts of the early chemists to reveal the secret of translucent pottery.

That theoretical knowledge and induction entered largely into the discovery in Europe of the components of porcelain is evident from the fact that so many scientific men were responsible for evolving the first artificial or soft pastes, and the progress which eventually led to the production of the

true or hard paste porcelain. This was the case with the Meissen factory, which owed its being to the chemists Tshiruhau and Bottcher, as well as with the later London works at Bow, which derived so much from the experiments of Dr. Dwight of Fulham and the famous Worcester establishment founded

by Dr. Wall. Similarly in the early part of the last century a number of fine porcelain pieces were produced by Dr. Mead at a small factory in New York. Each of these men represent the pioneering of some particular phase of the industry, and although it is known that porcelain was produced at Bow by 1730, an even finer ware had been made by Bottcher at Meissen two decades earlier.

It is perhaps curious that fantastic stories have ever been attached to the discovery of several of the early pastes, nor is that connected with Meissen the least extravagant. Yet while Bottcher, noticing that his wig was heavier than usual owing to the use of powdered kaolin clay, may have analyzed some of the composition, the probability is that his discovery was made during his various experiments in which he employed crucibles. It is in fact known that he did produce a hard pottery with a grayish color from clay found near Meissen, and it is natural to suppose that having advanced to that point he would at least search for a finer clay which would permit him to achieve the same induration, yet remain white when fired. There is little doubt that this was the course he actually followed for eventually in 1710 it was discovered that the clay from the mining district near Erzgebirge was of a similar nature to that of



Courtesy of the Boston Museum of Fine Arts

CHILD GROUPS OF MEISSEN PORCELAIN MADE IN THE MARCOLINI PERIOD

the artists were familiar in the examples imported from the Orient. And in the use of this color Meissen was particularly favored, in that cobalt was obtainable from the same mining district whence the porcelain clay was procured. The underglaze blues of the early productions, however, frequently exhibit imperfections doubtless due to the impossibility of eliminating the various foreign substances with which it was combined. But as the

kaolin. And that the greatest precautions were taken to preserve the secret of Bottcher's discovery is illustrated by the clay being mined by deaf mutes and placed in sealed casks before being taken to the factory.

Naturally at first the decorations took the form of the blue and white ware with which

the advance of the decorative qualities from the first simple blues was rapid, this defect in no wise affected the eventual development of Meissen porcelain.

That lasting tradition which is symbolized in our American collections by the splendid figure and group subjects of Meissen, Dresden or Saxon porcelain, for either of these names is applied to this factory, was undoubtedly founded by Horoldt, who early developed the forms and decoration of statuettes and groupings of animals and birds. And when some few years later the celebrated sculptor, Kandler, became associated with Horoldt at the factory, the combined influence of the art and skill of these two men becomes apparent in ambitious pieces which were then evolved and accomplished. From this time there is an almost sudden disappearance of the Oriental motifs, for Kandler quickly intro-



Courtesy of the Boston Museum of Fine Arts

MEISSEN PORCELAIN MADE INTO A STATUESQUE GROUPING

duced models of European provenance and which he treated in a purely Occidental decorative manner. Thus we find the former Chinese and Japanese subjects replaced by those beautiful Watteauesque groupings and landscapes, in which no trace of the Orient remains. And typical of this period of the Kandler school are those splendid forms reminiscent of the Meissen factory at the height of the rococo. In fact to such heights did Kandler aspire that he even contemplated and actually experimented with life-size statues in *blanc de Chine* with which it was his intention to replace the pieces of marble and stone, at that epoch used as ornaments in the grounds of large houses.

This ambition, however, he failed to realize for he had not allowed for the large shrinkage which takes place after porcelain is placed in the fire. For while this contraction during the fusion might be gauged by the modelers in the smaller pieces, it was impossible to do so with sufficient accuracy in the large bulk to prevent the statue assuming grotesque shape. Consequently Kandler had to confine his efforts to those pieces such as ladies of fashion in crinolines, to which were usually added those delicate floral decorations. Others took the form of popular histrionic characters, one such Hoscht figure of an actor by Johann Zeschinger having been recently acquired by the Metropolitan Museum of Art to which it was presented by the Goldschmidt galleries.

Among the better known pieces of Kandler's time of course are the *Cries of Paris* which were designed from the drawings by Huet, and



Courtesy of the Boston Museum of Fine Arts

"THE RAT-CATCHER" IN MEISSEN WARE

various other sections were molded separately and had to be fitted or "stuck on" as it is called by means of "lute" which is merely a thick liquid clay. And when it is remembered that the slightest deviation from the correct posture in fitting any of the several pieces would largely militate against the eventual natural conformity

of the figure, the delicacy of touch and the familiarity with anatomy necessary to these men may be realized. Nor was this the only obstacle which the repairer had to deal with to avoid deformity in his work, for after the built-up figure had left his hands it was exposed to the carelessness of less artistic men. Further, to prevent the figure from collapsing, the while it was being fired, it was necessary to build an elaborate miniature scaffolding of



Courtesy of the American Art Association

A SOUP TUREEN WHICH WAS MADE IN THE MARCOLINI PERIOD

that fantastic series known as the *Monkeys' Orchestra*, which consists of some twenty figures. And here, too, the same splendid color work is apparent. But while we may accord due recognition to the art of the modeler, not all is due entirely to his skill. When to-day we may admiringly regard one of the beautiful figurines or groups from this or any other porcelain factory we seldom give any thought to that unmentioned man, the "repairer," or as he was known in his work "ornamental repairer." To the modeler the making of an original offered few difficulties provided he was expert in the beauty of line and perfect in his formation, for he built a figure in its entirety.



Courtesy of the American Art Association

THERE IS A PRONOUNCED JAPANESE INFLUENCE IN THE EARLIER MEISSEN STYLES, THESE TWO VASES EVIDENCING THIS IN THE ORIENTAL BLOSSOMS, BUDS AND INSECTS WHICH ARE SEEN HERE PAINTED ON A RICH YELLOW GROUND

the same clay of which the figure was made, to support the piece in the furnace. And doubtless in the process of placing the figures in position many a fine example became so distorted that it was returned to the ornamental repairer for treatment.

Actually with the Meissen factory there are three distinct periods, although more often the products of the factory are divided into that known as the King's period, which is usually covered by about the first half century, and that of Count Marcolini, dating from 1764 to about 1814. The earliest

mark used by the factory was A. R. in monogram, this of course deriving from Augustus, King of Saxony, who was responsible for the establishment of the works. Very soon after its inception, however, we find the wand

of Æsculapius, the mythological god of healing. At times this rather takes the form of the caduceus associated with Mercury, but whatever it symbolized it was doubtless adopted as a recognition of Bottcher's scientific knowledge.

By 1770, the cross swords mark familiar to us to-day, equally on authentic speci-



Courtesy of the American Art Association

LATTICE-WORK BASKET WITH PAINTED PANEL

mens as on those which are still in their adolescence, was adopted from the arms of the Elector of Saxony. Eight years later they appear with the letter O, between the hilts, while in the Marcolini period this letter is replaced by a star. In the modern mark the length of the swords is usually greater than those on earlier pieces. Occasionally pieces are found with one or more straight incisions in the glaze. The significance of this is interesting besides in some measure helping to determine the genuineness of a specimen. Where a piece of this porcelain was sold in its undecorated state the one cut was placed across the



Courtesy of the American Art Association

PIERCED BASKET OF THE MARCOLINI ERA

mark to indicate that any painted designs which might later be added were not the work of the Meissen artists, for no pieces decorated at the factory bore this additional mark. In examples on which two or more cuts have been placed above or below the factory mark the implication is that the piece is defective and the greater number of

cuts, the more pronounced were the defects supposed to be. The works of this famous factory have offered great temptations to the counterfeiter and many collectors have at various times discovered specimens which a closer examination has labeled forgeries.



Courtesy of the American Art Association

THE MEISSEN ARTISTS DISPLAY THEIR PREFERENCE TO FIGURE SUBJECTS EVEN WITH THE DOMESTIC WARE, WITH THE LARGER PIECES OF WHICH AS ILLUSTRATED THEY MADE FREE USE OF MODELED FIGURE SUBJECTS AS FINIALS



Courtesy of Mr. Otto H. Kahn

TWO PAINTINGS FROM THE KLEINBERGER LOAN EXHIBITION

"St. George Slaying the Dragon" by Simon Marmion and the "Portrait of a Young Man" by the painter who has been known as the Maître de Moulins but who is now identified as Jean Perréal are to be shown in a loan exhibition at the Kleinberger Galleries in their new home at 12 East 54th Street, beginning October 17 and continuing through November 12. The exhibition, which is held for the benefit of the French Hospital, will include about one hundred pictures from American collections. Simon Marmion, painting at Valenciennes, was in close touch with Flanders, as is evident from the kneeling figure of the Princess Cleodolinde whom St. George is



Courtesy of Colonel Michael Friedsam

defending. The landscape also is reminiscent of the painters of Bruges. In the *Maître de Moulins*, however, we have a more thoroughly French type, a painter of the school of the Loire to which Jean Fouquet and Jean Bourdichon also belonged. Jean Perréal's masterpiece is the large triptych in the Cathedral of Moulins in the Bourbonnais which gave to him the title of the *Maître de Moulins* while his identity was still unknown. Jean Perréal is also represented in the collections of Mr. Martin Ryerson, Mr. Philip Lehman, and the Museum of Fine Arts in Boston. A further notice of this exhibition appears in our *Current Art Notes*

BRITAIN'S DEBT TO AMERICAN PAINTERS

BY C. REGINALD GRUNDY

THE STUDIO OF BENJAMIN WEST IN LONDON MAY BE CALLED THE FOUNDATION SCHOOL OF AMERICAN PAINTING AND HIS INFLUENCE ON THE ART OF ENGLAND WAS BOTH BENEFICIAL AND PERMANENT

PART I

AMERICAN art did not originate with Benjamin West, but at least it first attained an European reputation through his achievements as painter and teacher. What was more wonderful, the practise of British art, with a tradition of some centuries behind it, was largely revolutionized by this young American, lately arrived in Europe and endowed with talents of little more than mediocre quality. How this happened may be best demonstrated by explaining the artistic status of England in the third quarter of the eighteenth century. The Puritan revolution of the seventeenth century had tended to eliminate every type of painting but portraiture. Religious art for the time being was obliterated, landscape painting had hardly been discovered and historical painting, lacking substantial government support, was practised only in the form of mural decoration paid for at so much a square yard. The early monarchs of the Hanoverian dynasty, uncertain of the permanency of their position, regarded Germany more as their home than Great Britain, and did nothing to foster the arts of the latter country. The result was that when George III came to the throne—the first king of his dynasty who could truthfully say that he gloried in the name of Briton—Great Britain possessed no exhibiting society of artists, practically no facilities for artistic education, and only a living artistic tradition as regards portrait-painting.

The Society of Artists was founded in 1760, the same year that George III came to the throne and that West left America for Europe. It was a large and heterogeneous body numbering over two hundred members, and including practically everyone who practised in any form of the fine arts. At the time of the King's accession art was in the air and more especially historical art. Numberless English visitors on the Continent had

brought back glowing accounts of Italian historical and religious pictures and it was felt that strenuous efforts should be made to establish an English historical school of painting. With this end in view, in 1760 the Royal Society for the Encouragement of Arts started offering premiums of one hundred guineas and fifty guineas for the two best historical pictures of the size of life. The results as shown at the exhibitions of the Society of Artists were not encouraging.

The most consistently successful competitor was an Italian named Andrea Casali, who carried off four premiums in six years for works which even then were recognized as banal examples of neat mediocrity. Other successful competitors included Hugh Douglas Hamilton (three times) and George Romney and Robert Edge Pine (each twice). The two former dropped history for portraiture, and the latter, a youth of eighteen when he won his first premium, had not acquired the knowledge or experience necessary for historical painting on a large scale by 1763.

This was the year of West's arrival in England. He was then nearing the close of his twenty-sixth year, and had spent the previous three years in perfecting his art in Italy.

While there he had gained a knowledge of anatomy, figure drawing and composition, such as no English painter of the time possessed. West's color, never very good, was at its best when he most closely followed life. He had acquired a high reputation as a historical painter, and though there were many better artists in England, there was none who could rival him in this difficult and—up to then—pecuniarily unprofitable branch of art. West was peculiarly fortunate; the letters of introduction he had brought procured him access to a number of distinguished persons. Among the latter were some of his earliest and best patrons. The bishops of Bristol and Worcester and Dr. Robert Hay Drum-



Courtesy of the British Museum

PEN DRAWING OF MOTHER AND CHILD BY BENJAMIN WEST

mond, Archbishop of York, all gave him substantial commissions which carried him through the first years of his stay in England. Then there came a hiatus in his receipts. Only a very small section of the British public was interested in classical art, and these for the most part admired rather than bought. By 1765, times were so bad that it seemed West would either have to leave the country or be driven to what he considered to be the "drudgery of portrait-painting," a form of art for which West had no special aptitude. The Archbishop of York came to the rescue. First he endeavored to raise a fund of three thousand guineas for West's benefit, and when this project failed he introduced the painter to the King.

George III, an enthusiastic, if not wholly discriminating patron of the arts, was pleased with both West's work and person. Henceforth, until the King became hopelessly insane, the artist was assured of a liberal and consistent patron who during a long series of years spent upwards of \$200,000 on his work. The royal support ensured both West's position and his future. Alone among prominent artists of the time he had the King's ear, and this gave him an unique prestige in the world of art, which speedily became valuable in securing the foundation of the Royal Academy.

This institution would never have come into being had it not been for the continuous dissension of the Society of Artists. A year after the latter's foundation a number of malcontent members broke away, and formed themselves into the Free Society of Artists. This secession did not do much to weaken the parent society, but in 1768 its members quarreled with its directorate, which included most



Courtesy of the Victoria and Albert Museum

COLORED PEN DRAWING OF MOTHER AND CHILDREN

interested in the scheme, and the support of some thirty of the more prominent secured. Reynolds, however, who enjoyed no court favor, carefully kept aloof from the matter, and he enjoyed such a widespread reputation both for his painting and sagacity that, without his support, the scheme seemed likely to fall through.

Again West stepped into the breach. Armed with a tacit promise from the King that Reynolds should receive knight-hood if he agreed to become president, West induced him to consent, and the Royal Academy, supported by the King's patronage and purse, and granted free quarters at Somerset House, was launched on its career of success.

To a large extent the Royal Academy may be said to have represented the foreign ideals grafted onto English art. It included in its ranks not only the few British artists who had studied in Italy, but also all the



Courtesy of the British Museum

SKETCH FOR THE HEAD OF GENERAL WOLFE



These photographs courtesy of the British Museum

W. WOLLETT, THE BEST LINE ENGRAVER OF HIS DAY, EXECUTED THIS LARGE PLATE FROM THE PAINTING OF "THE DEATH OF WOLFE" WHICH BENJAMIN WEST BEGAN IN 1771. A FAMILY GROUP IS SEEN IN THE SKETCH BELOW BY WEST





These photographs courtesy of the British Museum

WEST NEVER ATTAINED THE SAME SUCCESS WITH MODERN HISTORICAL WORK BUT IN "THE BATTLE OF THE HOGUE" AND "THE BATTLE OF THE BOYNE" HE SHOWED THAT IN ENGLISH HISTORY WAS A PROFITABLE FIELD



foreign artists then resident in London. It would seem that the tradition of English art, which has always more closely conformed with the realistic representation favored by the Dutch and Flemish schools, was to be dropped in favor of Latin ideals in which realism is largely subordinated to preconceived artistic theories. West, probably unconsciously, came to the rescue.

Sir Joshua Reynolds had laid it down "that historical truth and local circumstances are incompatible with the grand style," a *dictum* that apparently West should have endorsed almost more readily than any other artist. Practically all his income and reputation were derived from putting on to canvas ideal conceptions of classical and scriptural scenes, and he regarded even portrait painting as drudgery, presumably because it had to be more or less realistic. In the early part of 1771 the artist commenced his picture of the *Death of Wolfe*.

There were plenty of conventional precedents for the treatment of the subject in true classical style with the combatants represented as Greek or Roman warriors. Then came the dreadful rumor that West was garbing the figures in his picture in modern costume. It was a bold innovation. West had won for himself a reputation, which in the words of Horace Walpole, enabled him to get "three hundred pounds for a picture not too large

to hang over a chimney," just twice the price Reynolds was then receiving for his full length portraits. He had many detractors and few remunerative patrons besides the King. If the picture was badly received, which in the then state of English cultured opinion appeared only reasonable, it might probably mean the close of West's successful career in England.

That the danger of the situation was great is shown by the fact that two of West's most stalwart and influential friends, the Archbishop of York and Sir Joshua Reynolds, went to remonstrate with him and to urge him to relinquish his heretical innovation. The story of their visit has been told too often to need full recapitulation. Suffice to say that West, both by his arguments and the merits of the picture, convinced Sir Joshua that his treatment of a modern historical subject was correct. The picture was shown at the ensuing Royal Academy exhibition endorsed by the president's approval, and achieved a phenomenal success. Lord Grosvenor—ancestor of the Dukes of Westminster—had bought the work for three hundred guineas, the

King and one or two others ordered replicas at the same price, while William Woollett, the best line engraver of his day, executed a large plate from the work.

The importance of West's success is that it largely destroyed the thralldom of the dead classical convention in Europe, and so made modern art possible. His picture of the *Death of Wolfe* made little attempt to depict the incident as it actually occurred, but as he rendered the scene in correct costume with recognizable likenesses of the people represented, it convinced the public of its truth. In doing this West provided a stepping-stone to better things. For once truthfulness in representation was recognized as an important factor in art; it ensured the general exploration of nature by the artist and the gradual broadening and deepening of his vision.

Moreover, West revealed that in the general public, who made no claims to æsthetic culture, the artist might secure a more munificent patron than either King or nobility. The money which West obtained from the sale of his picture, and its replicas, was nothing approaching the amount derived from the sale of prints from Woollett's engraving. They were issued to advance subscribers at one guinea a copy, a price raised after the publication of the plate to twenty-five shillings. Many thousands

of impressions were sold not only in England but on the Continent, and the work was extensively pirated both in France and in Germany.

West never attained quite the same success with a modern historical work, but in his *William Penn's Treaty with the Indians* (1772), the *Destruction of the French Fleet at La Hogue* (1780), one of his best pictures, the *Battle of the Boyne* (1780) and many others he clearly showed that in English history was a profitable field for the artist. So prosperous did he wax that when, in 1791, he became president of the Royal Academy, he refused a knighthood as adding no distinction to his name. This might have been cited as a proof of his democratic principles, had he not very strongly hinted that he would have accepted a baronetcy, an honor which he could have transmitted to posterity.

In spite of West's vanity and other foibles, the country which gave him birth and the country which he made his permanent home both owe a deep debt of gratitude to his memory. His studio may be described as the foundation school of American painting.



Courtesy of the Victoria and Albert Museum

PENCIL SKETCH OF THE CHILDREN OF GEORGE III

NOTES ON CURRENT ART

OUR knowledge of French primitives is of more recent growth than of the Italian or Flemish schools, but during the past twenty years has developed to such an extent that the paintings of that school now stand side by side in importance with the contemporary art of the rest of Europe. Evidence of the right of the early French painters to equal honors with their Italian and Flemish contemporaries will be brought home to any possible doubters by the loan exhibition of French primitives which the Kleinberger Galleries are opening on October 17 in their new establishment at 12 East 54th Street. The exhibition is being held for the benefit of the French Hospital of New York.

The first exhibition of French primitives was held in 1904 at the Louvre where one hundred and twenty examples were shown, these representing the greatest number that could be assembled at that time. The proof that interest in them has spread rapidly to America is seen in the fact that the coming exhibition will include about one hundred paintings. The period of the fourteenth, fifteenth and sixteenth centuries will be represented, thus tracing the growth of French painting from the end of the Middle Ages through the Renaissance.

Colonel Michael Friedsam, whose collection includes forty-six French primitives, has contributed generously to the exhibition. Mr. Martin A. Ryerson of Chicago and Mr. Mortimer L. Schiff, Mr. Otto Kahn, Mr. Arthur Sachs, Mr. Jules Bache and Mr. Leo and Mr. Alexander Bing, all of New York, have also placed their paintings at the disposition of Mr. Kleinberger for this exhibition. Among Colonel Friedsam's paintings which will be shown are portraits by Jean Fouquet, Jean



Courtesy of the Museum of Fine Arts, Boston
STUDY FOR A DECORATION BY JOHN SINGER SARGENT

the artist calls *With Malice Toward None*.

THE study of a nude by John Singer Sargent which is reproduced is included in an exhibition at the Museum of Fine Arts in Boston which has been arranged by Mr. Thomas L. Fox. Various collections have been drawn upon besides the Museum's own group of fifty sketches. Miss Emily Sargent, Mrs. Francis Ormond, Miss Grace Nichols and Mrs. Horace Binney

are among those who have made this showing possible. These drawings are preliminary studies for his mural works in the Public Library and Art Museum of Boston and for the Widener Library at Harvard University.



Courtesy of the Worcester Art Museum
DRY-POINT OF A MOTHER AND CHILD BY MARY CASSATT

Clouet and his more famous son, François Clouet, and also by Corneille de Lyon. Colonel Friedsam's collection of the work of this last painter is unrivaled even in France. There will also be a group of enamels from the collections of Mr. Bache and Colonel Friedsam. The exhibition is to continue until November 12.

MR. CYRUS H. K. CURTIS of Philadelphia has presented to the Sweet Memorial Art Museum of Portland, Maine, a painting of Abraham Lincoln by Douglas Volk which

THE dry-point of a mother and child by Mary Cassatt which is reproduced here is included in the bequest of Mrs. Kingsmill Marrs to the Worcester Art Museum.

THE *Salome at the Feast of Herod*, by Frans Francken the Younger in the collection of Mr. William L. Clause is interesting in containing a portrait of Rubens who is seated as one of the guests at the end of Herod's table and therefore in the



Courtesy of Mr. William L. Clause

THIS PAINTING OF SALOME AT THE FEAST OF HEROD WAS PAINTED BY FRANS FRANCKEN THE YOUNGER ABOUT 1610. THE PICTURE WAS AT ONE TIME INCLUDED IN THE COLLECTION OF THE ELECTORAL FAMILY OF SAXONY

very center of the picture. This painting was formerly in the possession of the Electoral family of Saxony. There were two painters who signed themselves Frans Francken the Younger, the first of them signing himself so until after the death of his father. When his own son, also named Frans, became a painter, he in time signed himself "the Elder." This was after 1616. When this picture was painted, about 1610, he was still Frans Francken the Younger. He was the first of this family of painters to feel the influence of Rubens, and although he continued to paint pictures of small dimensions like his father and former members of his house, his style shows something of Rubens' ease and magnificence. It is interesting to see that even at this comparatively late date Biblical characters are presented in the costumes of the painter's own period.

FOLLOWERS of auction room prices have had an opportunity to observe that in these days when Romney and Lawrence have been bringing sensational prices the later English school has by no means been neglected. A new record was set for a small painting by Turner in the past summer when the collection of the late James Ross of Montreal was sold at Christie's. This painting, a Venetian scene, brought \$147,900, the purchaser being Thomas Agnew and Sons.

AFINE and richly ornamented pair of eighteenth century pistols has been acquired recently by the Metropolitan Museum of Art. The pistols were made in the royal atelier of Naples, apparently by order of Charles III of Bourbon and his *vice-reine* whose miniature portraits decorate the butts as large rosettes. Every portion of the pistols, even to the rivet heads, is

elaborately decorated. The metal parts are of parcel gilt and the stocks incrustated and inlaid with fine silver wire. It is evident, from an examination of the pair, why the artist, Michael Battista, and his colleagues, succeeded in winning the highest position in Europe in *arque-buserie*. The pair of pistols is included in a lot of some thirty objects which was bought for the department of armor of the Museum at a sale in New York last winter. The funds were contributed largely by Henry Walters, George D. Pratt, and Mr. Bashford Dean.

ALTHOUGH the collection of Mr. Robert Benson, of London, is coming to America, most of the paintings in the collection formed by his father-in-law, Sir George Holford, are to remain in England. Like the Benson collection, the Holford collection contained chiefly Italian paintings, numbering one hundred and thirty-two while the Benson collection contained one hundred and fourteen. Both were formed when it was easier to secure Italian paintings, particularly primitives, than is the case to-day, provided the collector were equipped with the knowledge and discrimination which both of these gentlemen possessed to an eminent degree. The record price of the Holford sale at Christie's last summer was established by Lorenzo Lotto's *Portrait of a Lady as Lucretia* which was purchased for 22,000 guineas for the National Gallery with funds from the Gallery itself, the National Art Collections Fund and the Benson family.

THROUGH the bequest of Irving R. Kirkwood, editor of the Kansas City Star, a fund of \$250,000 has been made available for the building of the William Rockhill Nelson Gallery of Art in Kansas City.

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MR. AND MRS. CHARLES P. TAFT, of Cincinnati, have recently enriched the Institute of Fine Arts of that city with the gift of their historic Georgian mansion, a notable collection of paintings and other objects of art and a fund of \$1,000,000. The house was built by Martin Baum (1765-1831) and was occupied before Mr. Taft purchased it by Mr. Nicholas Longworth and Mr. David Sinton. While the greater part of the Taft collection consists of paintings, Mr. and Mrs. Taft were first interested in ceramics and rock crystals. Among the other arts represented in the collection is that of the Limoges enameller, which is present in an unusually valuable portrait of the Duc de Guise by Leonard Limosin. There is also an enamelled terra-cotta *Madonna* by Luca della Robbia. The paintings represent the Flemish, Italian, French and English schools as well as contemporary American. Among the notable paintings of the collection are Van Dyck's portrait of the Marchesa di Brignole Sale, three portraits by Hals, the famous *Young Man Rising from His Chair* by Rembrandt, from the Pourtalès collection, Reynolds' portrait of Mary Robinson, who was the famous "Perdita," Gainsborough's portrait of Maria,

Duchess of Gloucester, Millet's *Maternité* and twelve paintings by Turner. Mr. Taft is a brother of Chief Justice William Howard Taft.

AFTER the article on the paintings of Giovanni di Paolo in this country, which appeared in International Studio for August, was written, the word of the purchase by Sir Joseph Duveen of the Benson collection of Italian paintings in London came too late for the inclusion of a very important painting by Giovanni di Paolo in that collection which is reproduced here. It is interesting to see that in this painting, whose main subject is the *Annunciation*, is the scene of Adam and Eve being driven from the Garden of Eden, which is related in composition to Mr. Lehman's *Expulsion from the Garden*, reproduced on page forty-eight of the August issue. The composition is here a little more crowded but the figures of Adam and Eve and the Angel are practically identical. The Benson painting was formerly in the collection of Sir Charles Robinson.

Another painting by Giovanni di Paolo which was not mentioned in the list given in the article in question is a *Madonna* in the collection of Mr. Maitland F. Griggs.



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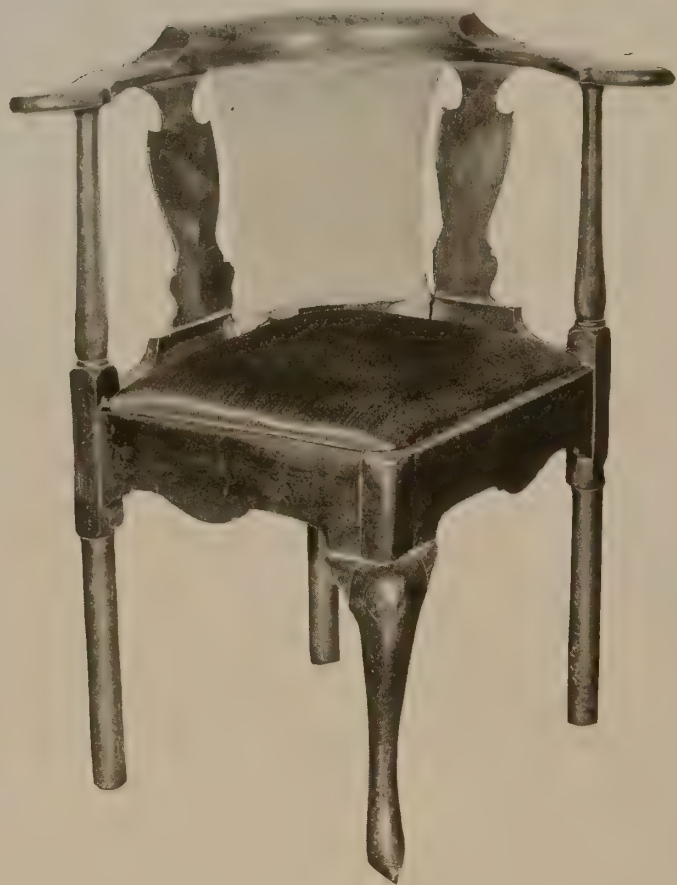
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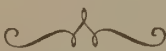
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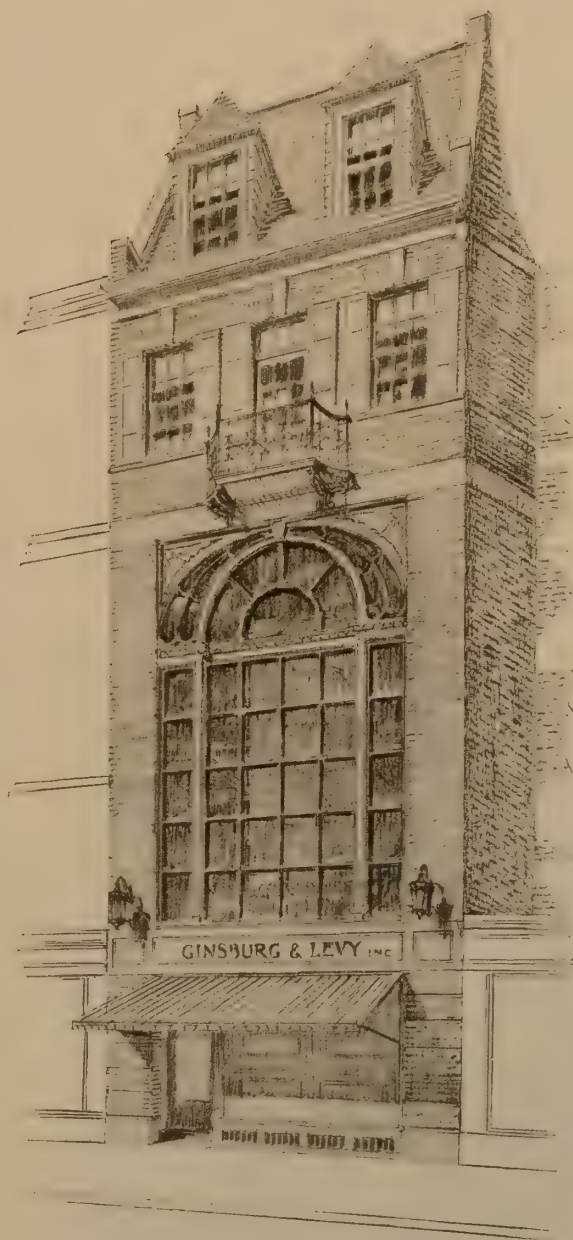
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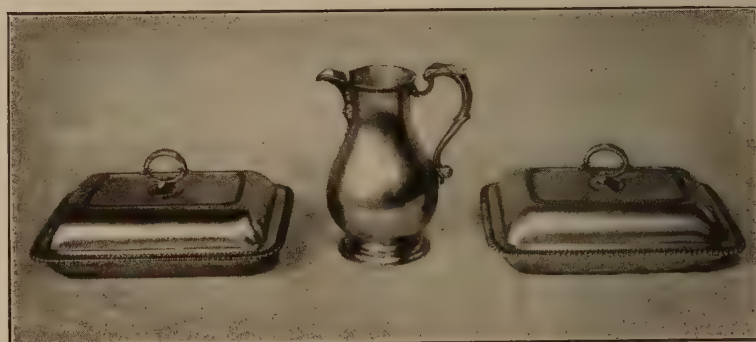
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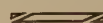
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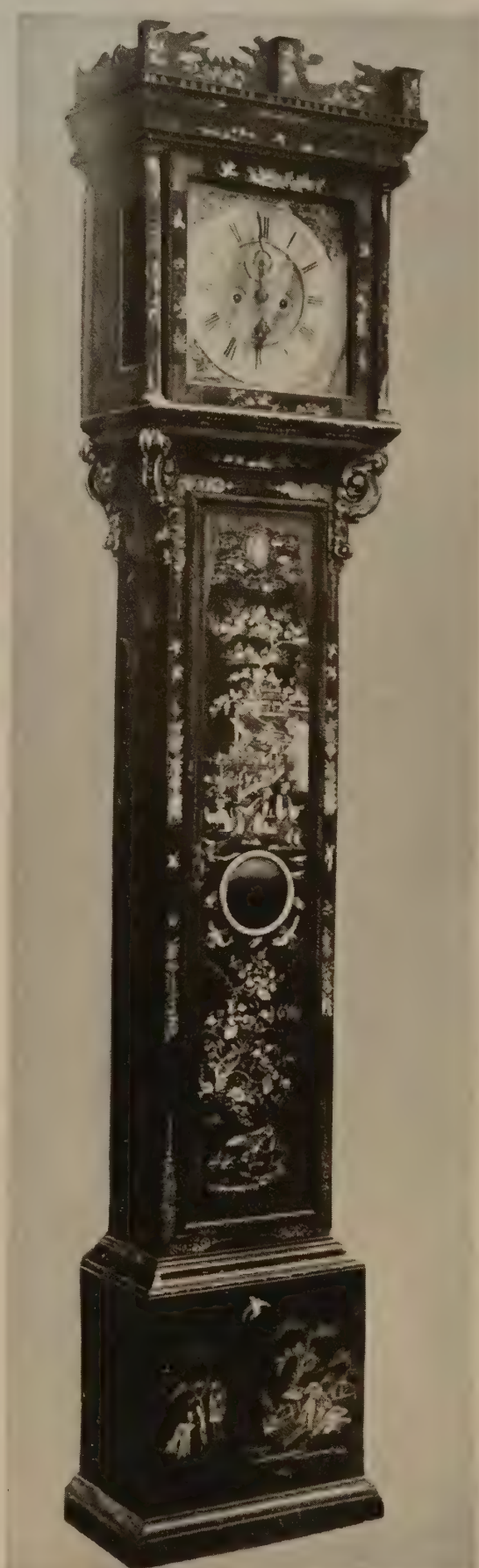
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Of all books on lace it is certainly the best for the student, the plates being large, and each kind of lace of each period is represented in several examples. In many cases the detail is magnified making it possible to reproduce the design and technique. There is enough information on each illustration to give exact explanation of the type without looking up the text.

For the amateur it is a delight to turn the pages, idly passing from one exquisite lace to another; some so small yet so precious and many important pieces in the grand style, with all the romance of their historic background. Now comes the final test. How does the book appeal to the expert and collector? They have already in their possession many excellent books on the subject. First and foremost Mrs. Bury Pallier's *History of Lace*, from whose writing almost all the English books on lace are derived, a book written by one who loved travel, literature and history and who had at times a delightfully humorous touch, fond of quaint intimate anecdotes of people long since dead and forgotten. Then there is Van Overloop, whose large and beautiful book is rare and costly. But Van Overloop lived in Brussels and his interest centered very naturally in Flemish laces. So does the Ricci book deal only with the Italian. Lefébure and Mme. Despiere write only of French lace. Dreger in German and Hungerford Pollen have written good books enough; but for one who knows the subject it is good to find a book which takes the cream from all these and illustrates all they have to say with new examples.

The study of lace is difficult because there are so many points on which the books and experts differ, so many conflicting opinions, so many names which have different meanings in different countries or lace-making centers. It is possibly wise for the beginner or for one who requires only a superficial knowledge to avoid confusion by not going into these differences too deeply. But for those who really love to study and to acquire an exhaustive knowledge this book deals ably with these difficulties. For example, why if Point d'Argentan was made best in Alençon was it called Point d'Argentan at all? Point d'Angleterre has always been called Point d'Angleterre, yet only the humblest specimens were made in England.

It is seldom that a book written in collaboration is as appealing or convincing as a work by one hand. But Frances Morris and Marian Hague have broken this tradition. Miss Morris gives the book its literary style, its historic atmosphere, its professional touch. Miss Hague, a lace-maker herself, a connoisseur, an amateur in the true sense of the word, gives it that accuracy of detail and exact analysis of technique which is invaluable.

MARION POWYS.

THE ART AND CRAFT OF DRAWING. By VERNON BLAKE. *Oxford University Press, American Branch, New York. Price \$6.50.*

ON his title-page the author announces this book as a study "both of the practice of drawing and of its esthetic theory as understood among different peoples and at different epochs; especial reference being made to the construction of the human form from the practical draughtsman's point of view." Mr. Blake is an Englishman who has, evidently, spent many years in France, after an even longer period in the Orient. He is the author of *Relation in Art*, a stimulating study of the relationship between the spectator and the creator of the work of art. He brings to his present study a tremendous erudition, referring with equal familiarity to Leonardo da Vinci's *Treatise on Painting* and to Lao-Tseu's *Tao-Te-King*. Add to this the fact that Mr. Blake's quotations from the Chinese are given in their original characters, and we gain some inkling of the authority with which he speaks.

One of his principal intentions in the present volume has been to point out what he considers the uselessness of attempting to separate the abstract from the technical aspect of art, or to split up technique into various supposititious compartments. In this day of expertism, of cut-and-dried and dry-as-dust dissection of works of art, one welcomes the immediate, lively interest in his subject which has impelled Mr. Blake to expound his theories in the warmly personal fashion he does, though at times one might have hoped for a greater power of organization and mobilization of his vast array of facts.

(Continued on page 108)



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(Continued from page 106)

Mr. Blake confesses that to write about drawing is to doom one's self from the outset to partial failure, since the plastic arts have "a logic, a rationality of their own, which cannot be translated into the terms of verbal ratiocination." In conclusion he admits: "It is difficult to write didactically and to avoid pedantry. Art is . . . the materialization of a figment of the mind, of a subtlety whose very presence so often escapes the perception of all but the elect." And if in some of his pages it is difficult to follow the intricacies of Vernon Blake's thought, which at moments seems to be lost in the dark wood of incoherence, surely he must win the patient reader with his final confession in this heavy volume of some four hundred pages and something more than one hundred thousand words. This final and completely winning *apologia* merits the attention of all critics: "Pedantry and art are antitheses. May I not have touched with too brutal a hand that fairest flowering of human things: a flowering which ever seems to blossom beyond your narrow ken." ROBERT ALLERTON PARKER.

SPANISH ART. BURLINGTON MAGAZINE MONOGRAPH. An Introductory Review of Architecture, Painting, Sculpture, Ceramics, Woodwork and Metalwork. E. Weyhe, New York. Price, \$15.00.

THIS pretentious attempt of the Burlington Magazine to place in one volume articles on the art of Spain in the subjects mentioned in the title by these eminent authorities, Royall Tyler, Sir Charles Holmes, H. Isherwood Kay, Geoffrey Webb, A. F. Kendrick, A. Van de Put, Bernard Rackham, Bernard Bevan and Pedro M. de Artinano has given us a most beautiful book, replete with information and illustration of the artistic life of the Peninsula. The most important fact to be taken into consideration in the valuation of this book is the statement in the introduction by Mr. Tatlock, who says that "one day . . . some individual author able to realize the subject as a whole will write such a book [on all Spanish art] but its appearance will not be accelerated if in the meantime we merely stand aside and wait for it. If *Spanish Art* turns out to be the forerunner of such a work, none will feel prouder than those who have co-operated to produce the essays and collect the photographs which appear in the following pages." Certainly with that thought in mind, one can do nothing but congratulate the publishers upon the excellent purpose of the volume, and to express sincere wishes that their monograph may spur some all-knowing one on to writing a comprehensive and thoroughly complete work on Spanish art. Surely the wealth of artistic experience, of which we have but read a passing summary in the present publication, is sufficient material for the creation of the work for which we all hope together with Mr. Tatlock.

To come now to the more subjective, it is necessary to mention that in the case of a single volume with as many individual contributors as *Spanish Art* possesses, it is quite inevitable that each article stands on its own merit, much as in a magazine, and one draws healthy comparisons between the signed words of each contributor. On this basis, one cedes the palm with particular pleasure to the essays by Mr. Rackham on *Pottery and Glass*, and to the chapter on *Metalwork* by Senor de Artinano; in each of these the authors have happily eliminated the racy summary style that seems to pervade the volume, and have nevertheless given us a brief and clear exposition of their subjects. Mr. Tyler's chapter on *Architecture* is a very excellent one, but naturally suffers from space limitation; a subject as many-sided as this hardly permits of handling in any literary style in sixteen pages. The author assuredly did as well as could have been done under the circumstance. Mr. Webb's *Sculpture*, Mr. Kendrick's *Textiles* and Mr. Bevan's *Woodwork* are all well done works, seasoned with a great deal of knowledge, but unhappily run through their subjects with a rapidity that cannot help but leave the reader with a feeling of dizzy but haphazard assimilation. Most particularly is this true of the chapter on painting; Mr. Kay's article is truly no more than the "Chronology" which he calls it. In deference to the lack of actual comment therein, it has been prefixed by Sir Charles Holmes' *Spanish Painting and the Spanish Temper*, which is in itself an excellent essay. It is a pity that either one of these two most able men could not have combined the ideas of these two articles into one, thereby presenting a compact solution for the reader, instead of the problem that now exists.

On the whole, however, there is much information between the covers of *Spanish Art*, and it is a beautiful printing. In closing, a word should be said about the photographs, all of which are highly representative, unusual, and excellently reproduced; particularly is this true of the color-prints following the chapter on textiles.

ALFRED M. FRANKFURTER.

(Continued on page 114)

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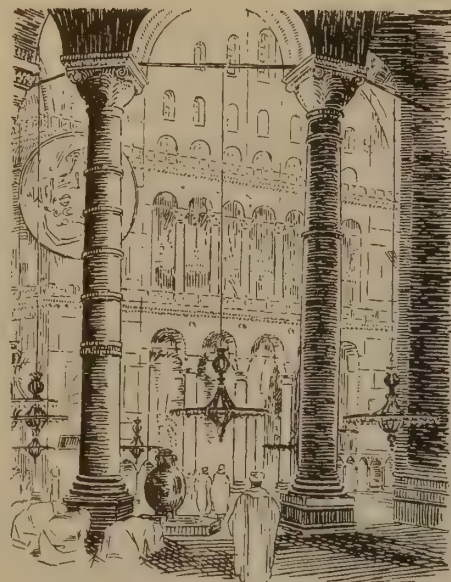
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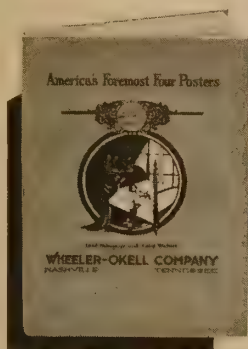
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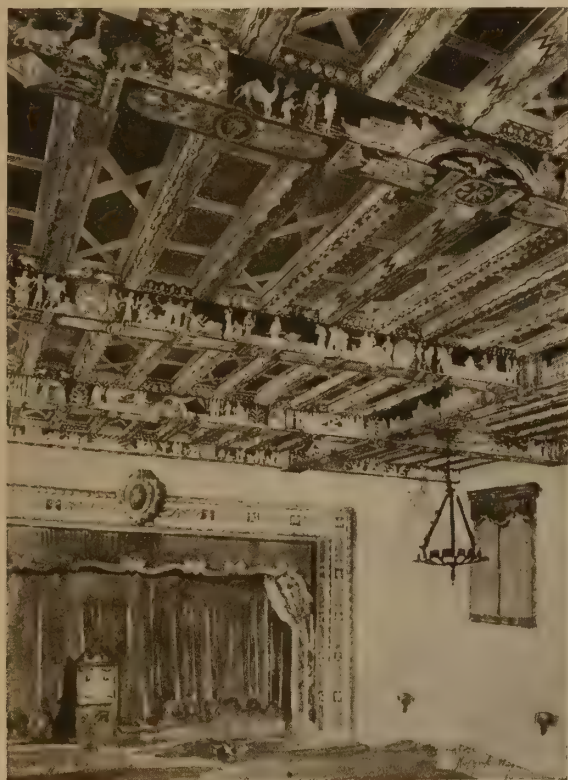
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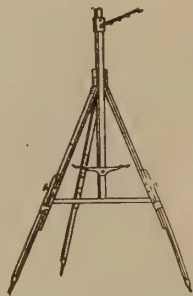
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GABRIEL DE SAINT AUBIN AND HIS BROTHERS

(Continued from page 70)

palette and brushes. This famous little panel is said to have been sold at auction, February 17, 1777, at the Hotel d'Aligre, at a sale composed of *objets d'art* coming from the collection of Madame du Barry. It was sold with the Jacques Doucet collection in 1912. It suggests the persistence of the artist's injured feelings toward the official Academy; and one may read into it a certain impression of the loneliness of this artist's pursuit of elusive beauty.

But he gradually abandoned paints, brushes and palette for the growing obsession of drawing, so that his work in wash, water-color and gouache were in reality, in his later years, mere extensions of his passion for draughtsmanship. He haunted the art sales, and filled no less than fourteen catalogues with little drawings in the margins of the pictures put up for sale. They were jotted down rapidly, yet captured the essential composition of the pictures so completely that to-day these catalogues are treasured in the French museums as among the more precious Saint Aubin items. Yet in 1808, at the time of the Augustin de Saint Aubin sale, hundreds of the drawings of Gabriel, as well as thirteen small portfolios, and no less than fourteen of his illustrated catalogues, now of inestimable historical value, brought exactly eighty-seven francs.

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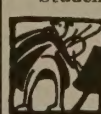
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A SHELF OF NEW ART BOOKS

(Continued from page 108)

ART EPOCHS AND THEIR LEADERS. BY OSCAR HAGEN. Charles Scribner's Sons, New York. Price, \$3.00.

THE study of art developments has in recent years achieved such dignity and depth that it almost deserves to be classed as an art in itself. The best of art criticism does, in fact, partake so much of the nature of philosophy that it would be stimulating reading even to one wholly unacquainted with the subject involved. A particularly enlightened standard has been set in books on the history of art and on the genesis of new trends, probably because the intellectual quality of modern painting has invited analysis and subjective philosophizing. The result is a clearer view of trends and causes and less concentration on biographical detail.

The present volume is an excellent example of this viewpoint. It is not a history of art in our customary interpretation of the term. Rather it is a study as carefully integrated as a work of art itself. The author's philosophical interpretation of the genesis of modern painting has been formulated from much study and deep thinking and he has presented it with all the artistry with which a dramatist would build up a play—with painstaking subordination of the irrelevant and careful organization of the main theme. It opens with a study of the Quattrocento entitled *The Discovery of Reality*, in which the foundations of painting are analyzed. In the sixteenth century Latin and Gothic had become two such vitally different symbols that a separate approach is necessary. Michelangelo is chosen to represent the former and Dürer the latter. The fourth chapter proceeds to the complex history of the seventeenth century, the baroque, and here Rembrandt is the particular model for the general. Modern painting and a synthesis of its many seeming diversities form the material for the last two chapters. Mention should certainly be made also of the excellent choice and arrangement of the photographs. As nearly as it is typographically possible the picture under consideration is present with the mention of it and not several pages ahead or behind, and in every case the illustrations have been chosen with admirable care for their relation to the text.

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